

THE GRAMOPHONE

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EDITORIAL NOTES

BY a happy miscalculation we did not foresee the effect of the Player-Piano supplement on the sales of the February number and by St. Valentine's Day we were sold out ; a matter for regret rather than satisfaction, because it is disappointing to new subscribers to be denied at the outset, and yet the cost of re-printing was too formidable to be entertained. However, this March number, though it may share the same fate, will have a longer run before it is exhausted. We record with gratitude the example set last month by Messrs. Imhof, of 110, New Oxford Street, who made a display of the magazine in their window and sold dozens of copies almost as fast as they could be supplied : an example which, if followed by one or two firms in each large town, would help us enormously without damaging their reputations. But the future of this review lies still, as hitherto, mainly in the hands of our individual readers, whose whole-hearted co-operation means so much to us that there is no need to urge them to get us new subscribers. That they are doing so is evident from the correspondence that we receive ; and as long as we continue to deserve their confidence we have no hesitation in frankly asking them to lose no opportunity of ensuring that THE GRAMOPHONE is always procurable from their local dealer and newsagent : and that all their friends and acquaintances know where to get it.

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We venture to think that the two letters from advertisers printed elsewhere in this number, are peculiarly gratifying. They show definitely, what was till now only a surmise, that THE GRAMOPHONE is read by most of its readers from cover to cover, and that the public when encouraged to spend wisely, is encouraged to spend *more*. We cannot reiterate too often the complete independence of our criticisms and comments ; advertisers by advertising are drawing our readers' attention, and ours too, no

doubt, to their wares, but they are not in any way prejudicing our views in their favour. But we must confess that it would be more satisfactory for us if every maker of gramophones, player-pianos, sound-boxes, and gadgets would at least have his "card" printed in our columns every month, so that his address and the name of his goods might be brought to the notice of every reader ; and, to judge by these testimonials, it would be sound business as well as sound sense.

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The result of the Symphony Competition is printed elsewhere. So too that of the Blüthner competition which arrived just too late for our February number, the unconscionable delay being due to the difficulty of choosing a new name for the Orchestrphone which the authorities would accept. We are not enthusiastic about "Vocarola," mainly because it was not suggested by anyone in the office ; but we are heartily glad that the Orchestrphone has been re-christened, as the confusion between the machine made by the Gramophone Exchange and other machines with the same name was involving us in no little correspondence. May this famous gramophone have a long lease of life with Messrs. Blüthner.

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A third competition was suggested, for the counting of misprints in our last number. And, though it is true that for the first time THE GRAMOPHONE was on sale on the first day of the month, the effort to achieve this purpose is not an excuse. We must apologise humbly. Apart from minor misprints and from the gross travesty of a review on p. 186 with Sivetana for Smetana and Glouzalay for Florzaley, there are one or two serious mistakes. The Editor's note on p. 174 on the sentence "A list of good music of which there are no available records would be a list of at least 75 per cent. of

the world's good music," should read "I should think 95 per cent. nearer the mark." Signor Cotogni, who taught M. Nadejin to sing, was misspelt Cortogni; and if we had noticed the Columbia people's solecism in time we should not have followed them in translating the Band of the "Italiana Marina" as the Italian Marines. Finally, may we make a third effort to describe Mr. Percy Scholes' new book correctly? It is *The Listener's History of Music, Vol. I.*

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M. Nadejin's recital at the Aeolian Hall on February 6th, given under the auspices of THE GRAMOPHONE, was an unqualified success, and among the distinguished audience we were very glad to see a number of figures well-known in the gramophone world, who were, we hope, satisfied that, as one of them expressed it, our Russian baritone is "the goods." Certainly he thrilled us one and all at the time by the force of his personality as well as by his magnificent voice; and few new singers can boast of such a chorus of praise from the critics. "Fine, rich, impressive tones, which carried the atmosphere of these songs infallibly," said the *Daily Telegraph*. "At times they were reminiscent of Chaliapin—and of Ruffo at others; and this reminiscence it was which minded us of the greatness which can be brought to songs, when the right man sings them. M. Nadejin was without doubt the right man for this elemental music."—"A sonorous and manly voice. He is young and has rich possibilities," said the *Daily Mail*—"Sang capitally. Every phrase had vitality and a manly ring. M. Nadejin was sparing in the use of his full resources. When he did let himself go he was truly impressive. He sang best in his own language, but always there was an interesting purpose. A singer seriously to be reckoned with!" This is from the *Star*, while the *Daily Express* voted him "excellent" and hoped "that he has come to stay." With this confirmation of what has been our own feeling about the greatness of M. Nadejin's singing, we will leave the matter for the present and wait till we can say something about records of his voice; but it will interest many of our readers to see details of the programme given at the Aeolian Hall, which reveals much wonderful music still unobtainable for the gramophone.

I.

(a) "Bella porta di rubini," Falconieri; (b) "Non posso disperar," S. De Luca; (c) "Se bel rio," R. Rontani; (d) "Seguidilla Murciana," and "Jota," M. de Falla.

II.

(a) "Georgian Song," Rachmaninov; (b) "Semi-nariste," and (c) "King Saul," Moussorgsky; (d) "Dans

ton pays," Borodin (French version by H. Hettich); (e) "Viking Song," and (f) "Antshar," Rimsky-Korsakov (first performance in England).

III.

(a) "Le Captif," Gretchaninov (French words by M. D. Calvocoressi); (b) "Igor's Lament," Borodin; (c) "Night of Battle" (after J. Maria Heredia), Taneiev, English version by Edward Agate (first performance in England); (d) "Boris' Monologue," M. Moussorgsky; (e) "The Volga Song," arr. Koenemann.

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The Editor, in the Correspondence Columns of the last number, complained of the warping of a large number of records in his island library, and a good many of our readers have written to us on the subject—which, of course, is vitally important to all of us. It is bad enough to get—as one sometimes does—warped records or swingers from the makers; but it is worse to find good records deteriorating in one way or other and not to know how to prevent it. The question of needle-wear is always being thrashed out in our columns; the re-claiming of swingers is dealt with by Mr. Little this month, following on the article by Mr. Woodhouse in the February number; and the following letter at any rate clears the ground for a discussion of warping:—

"The first obvious factor in the warping of records is the temperature at which they are kept—a comparatively low degree of heat reducing them to a more or less plastic state. This property is made use of in the process of their manufacture (and also in the old dodge of straightening a warped record by putting it on a looking-glass in a hot cupboard to flatten itself). At the temperature of the ordinary room there seems, at first sight, no reason why a perfectly flat record should warp if stored in a true vertical position, providing that it be not an abnormally thin pressing or placed too near a fire or radiator.

"This view, however, takes no account of certain latent internal stresses, which may or may not be set up when the heated composition is pressed between the matrices and allowed to cool, and which like malignant sprites imprisoned in the body of the record, wait their opportunity to wreak mischief. This explains why some records warp and others, though stored in the same way, do not, apparently irrespective of thickness and composition; it also goes far to exonerate the recording companies from the charge of sending out warped records.

"It follows, therefore, that if the latent stresses are not to be allowed to work their will, records should

be stored either horizontally or, if in any other position, packed tightly between two flat surfaces. In the latter case much difficulty ensues in withdrawing any record when required, and in the former not more than six or eight records can be stored on top of each other without some risk of breaking the lowest when slipping it from underneath."

So far so good. But what is the solution? The writer of the letter, Mr. Geoffrey Boumphrey, naturally suggests that since his remarks are the result of several years' investigation, his solution, the Sesame Record Cabinet, in which the records are "stored horizontally, but presented for withdrawal in a vertical position," meets the case; and he even claims that if a warped record is stored in a Sesame under the weight of others a few days will suffice to bring it true again. We are not prepared to say that this is so off-hand; but as Mr. Boumphrey has very kindly sent us a beautiful Chippendale Cabinet to the office, we shall be able to make experiments and to give an opinion on the Sesame which may be of practical assistance to those of our readers who are bothered by the problem of storing and cataloguing their libraries of records.

* * *

One of our correspondents has sent us a letter which he received from The Gramophone Co., explaining that the César Franck Symphony was recorded complete, conducted by Chevillard, but that "an accident happened to the set and it is down for repetition at an early date." *Ca s'explique.*

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Another matter which has puzzled many readers had better be cleared up once and for all. The instrumental trios and duets originally recorded for Columbia by Messrs. Sammons, Squire and Murdoch, and by Messrs. Sammons and Murdoch respectively, were newly recorded last year; but as Mr. Albert Sammons was not available at the time his place was taken by Mr. Catterall. The new recordings were issued as soon as they were ready and the names changed in the catalogue to indicate the new combination. But the Columbia people did not think it necessary to announce the change as if they were a new departure.

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The Jumble Sale Column promises to be a great success. One of the two pioneers in the last number reported that he effected a sale within two days of publication, and so long as people are moderate in their demands there is no reason why the Jumble should not prove to be a valuable institution. Of course, it will involve more staff-work! And so

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will the "Notes and Queries" page started in this issue. But no matter, if our readers will continue to be indulgent, and will make allowances. If they only knew how many others besides themselves wrote us equally long letters about an equal number of diverse problems! But we don't want them to stop writing. We only want them to be patient if they do not see their letters in the correspondence columns of the next number—sometimes do not even get an answer or acknowledgment. They are none the less appreciated. Among other favourite subjects for wistful jeremiads the demand for words or translations is prominent. We are commonly supposed to have copies of the correct words of every song recorded, neatly filed in the office. We have not. But this is a department in which the combined experience of our readers might be very useful to the community; and if anyone will help us with contributions in the style of our earlier supplements—as far as possible ready to go straight to the printer—we will do our best to publish them. In the meantime we will always put lists of "words required" in the Notes and Queries page.

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One or two further points. The analytical notes on new records are evidently welcomed on all sides, and though there are fewer of them this month than last we have adopted the suggestion of a correspondent and put advertisements on the back of them, so that if anyone wishes to cut them out and paste them by the record in question, he can do so easily. By the way, one of our readers professes to have traced a bias against the Columbia records reviewed in our last issue, and in particular instances that on the *New World Symphony* of Dvořák. He flatly denies the three faults specified. As the records have all been forwarded to the Channel Islands we shall have to wait for Mr. Compton Mackenzie's verdict in his Quarterly Review in April. If our reviewer was mistaken, justice shall be done; but the notion that any conscious bias influenced his humanly frail judgment we totally and categorically repudiate. . . . We have an accumulation of records, sent for review in the first instance, which, though not of the greatest interest, would probably give much pleasure in hospitals and other institutions where a gramophone is kept and new records are not easily acquired. Perhaps some of our readers know just exactly where such a gift would be a God-send, and are willing to defray the cost of despatching a boxful of about ten records? . . . We are within sight of the completion of our first volume, and the question of an index to the first twelve numbers looms ahead. Have we among our regular readers one with enough patience, experience and enthusiasm to undertake this very important task?

GRAMOPHONE CELEBRITIES

III.—Dame Melba

By T. E. GOODBODY

FOR the study of recording of the last twenty years one cannot have better media than the Melba records. The soprano voice has always given the recording companies the most concern, and even still many voices are bad in recorded form. I was lamenting to a friend a short time ago the fact that Dorothy Silk had made no records. He informed me that records had been made by Miss Silk, but they were too bad for publication.

Melba, unfortunately, came at the wrong time for recording purposes; for when her voice was at its zenith the recording was far from satisfactory; and now that recording has improved so tremendously, the voice is not what it was twenty-five years ago. That is the reason why, taken as a whole, the Melba records are bad. In the case of Miss Silk there is plenty of time for the recording to improve, and we gramophonists may still get our Bach; but in Melba's case I am afraid it is too late. There are at present only nine records in the catalogue which really do Melba full justice, out of a large list of over sixty. I do not intend to waste time on biographical notes on this very celebrated artist, for Melba is held in extraordinary esteem in England. Most people with a gramophone have one or more of her records, but it is my experience that her worst recordings are generally those that are chosen. Sir Landon Ronald considers that in order to get the "real Melba voice" one must go back to the days of scratches and blasts; therefore in the classification of the records, I have marked with an asterisk all records made up to, and including, July, 1906. Fortunately two of these early recordings are worthy of Grade I.

Melba made her first records twenty years ago this month. The original batch consisted of thirteen numbers, of which only one remains in the list now, and I have had to place it at bottom of Grade V. I have endeavoured to classify the records in exactly the same way as that employed in the Galli-Curci article of June last. There are five grades, and the records within each grade are arranged in what I consider their order of merit. There are in some cases two recordings of certain songs; in that case, in order to prevent mistakes, I have included the catalogue number with the title.

GRADE I.

- Addio—"La Bohème" (Puccini).
 *Vainement, ma bien aimée (Aubade) (Lalo) with piano (03072).
 *Lo Here the Gentle Lark (with piano and flute) (Bishop) (03047).
 Depuis le jour—"Louise" (Charpentier).
 O soave fanciulla—"La Bohème" (Puccini) (with Caruso).
 Salce, Salce—"Otello" (Verdi).
 Ave Maria—"Otello" (Verdi).
 Si mi chiamano Mimi—"La Bohème" (Puccini).
 Mad Scene—"Lucia di Lammermoor" (Donizetti)

GRADE II.

- Mattinata (Tosti).
 Caro Nome—"Rigoletto" (Verdi).
 Ave Maria (violin by Kubelik) (Bach-Gounod).
 Sevillana—"Don César de Bazan" (Massenet).
 Ah! Fors è Lui—"Traviata" (Verdi).
 Mad Scene—"Hamlet" two parts (Thomas).
 Songs My Mother Taught Me (Dvořák).
 Lo Here the Gentle Lark (Bishop) (03203).
 Sweet Bird (Handel).
 L'Amerò, Sarò Costante—"Il Re Pastore" (violin by Kubelik) (Mozart).
 "Rigoletto" Quartette (Verdi).
 Old Folks at Home (Foster) (03363).
 *Come Back to Erin (Claribel).

GRADE III.

- La Folie—"Hamlet" (Thomas).
 *Sur le Lac (Bemberg).
 Bid Me Discourse (Bishop).
 Vainement, ma bien aimée (Aubade) (Lalo) (2-033025).
 Jewel Song—"Faust" (Gounod).
 *Pastorale (Bizet).
 Voi che Sapete—"Figaro" (Mozart).
 Ye Banks and Braes.
 Annie Laurie (Scott).
 *Old Folks at Home (Harrington) (3617).
 Romance, Mandoline (Debussy).
 Comin' thro' the rye.
 Chanson Triste (Dupark).
 *Away on the Hill (Landon Ronald).
 O, for the Wings of a Dove (Mendelssohn).

GRADE IV.

- **Les Anges Pleurent* (Bemberg).
- **Chant Vénitien* (Bemberg).
- **Je Veux Vivre*—" *Roméo et Juliette* " (Gounod).
Believe me if all (Moore).
- **Home Sweet Home* (Bishop).
Serenata (Tosti).
- Si mes vers avaient des ailes* (Hahn).
- Per Valli per Boschi* (Blangini) (with Gilibert).
- By the Waters of Minnetonka* (Lieurance).
- Chanson Indoue*—" *Sadko* " (Rimsky-Korsakov).
- On m'appelle Mimi*—" *La Bohème* " (Puccini).
- Vissi d'Arte*—" *Tosca* " (Puccini).
- Elsa's Dream*—" *Lohengrin* " (Wagner).
- Un Ange est venu* (Bemberg) (with Gilibert).

GRADE V.

- **Chant Hindou* (Bemberg).
- **Auld Lang Syne*.
Good-bye (Tosti).
- O Lovely Night* (Landon Ronald).
- Magdalen at Michael's Gate* (Lehmann).
- John Anderson* (White).
- Pleurez mes Yeux*—" *Le Cid* " (Massenet).
- **Nymphes et Sylvains* (Bemberg).

Now for a more detailed discussion on some of the records themselves. The *Addio* is undoubtedly her best, although some of the later pressings have not been anything like so good as those pressed a few years ago. The *Aubade* is far and away her best early recording; I was sorry Mr. Marshall in "Gramophone Nights" mentioned the orchestral version in preference to this one. The duet with Caruso is, in my opinion, one of the most magnificent records in the whole H.M.V. catalogue; it was made, I think, in 1907, but I am not quite certain. The *Salce from Otello* has been recorded twice. Care must be taken to get the right recording, as quite recently I found the old recording in three London shops. They both have the same number, but for those who want to purchase this record, the recording track of the new record ends $2\frac{1}{4}$ inches from the centre hole. The old record ends much nearer the centre. The *Mad Scene from Lucia* up to now issued in England was distinctly poor; H.M.V., however, are issuing the American record of this aria which is good.

I was very nearly putting *Mattinata* in Grade I.; it is certainly one of the most charming numbers in the list. Readers must seize this at once, as it is being "cut out" of the 1924 catalogue. *Ye Banks and Braes* is also very pleasing, but the voice is much further from the horn than in *Mattinata*. If only *Come Back to Erin* had been accompanied by anything except the Coldstream Guards' band I would have put it at the top of its grade. No

voice is more unsuitable for band accompaniment than Melba's. The top notes at the end are absolutely exquisite. The record ends with a loud *Amen* from the band. Those readers with automatic stops should make an effort to try and get them to work before that point is reached. It is curious that *Auld Lang Syne*, which was made on the same day should be such a hopeless failure. The *Ave Maria*, with Kubelik, is very pleasing. I got this record a few years ago, and to my horror it was completely worn out after being played a few times with fibre. My dealer told me that something had gone wrong with the "Master Record." This fault has apparently been rectified now, but be sure you get a copy fresh from the factory.

The *Pastorale* shows off the "old Melba" really well, only some of the high notes are inclined to be faulty. With these early records I find that both H.M.V. sound-boxes are far too sensitive; they seem to give great predominance to the faults. A friend of mine recently made me an excellent box for these early Melbas. All the box is Astra with the exception of the diaphragm, which is of aluminium, made out of a soap box obtainable at Woolworths' price 2d. It brings out the voice and piano splendidly and seems to forget about the flaws. All the lower grade asterisk records play well with it.

I feel the *Jewel Song* should be up higher; but I have never been given the least pleasure from listening to it; I always imagine that anyone might be singing. *Vissi d'Arte*, *Elsa's Dream*, and *Pleurez mes Yeux* have accompaniments by the Albert Hall Orchestra under Sir Landon Ronald. They are all bad, and *Pleurez mes Yeux* so very much worse than the others that they had to go in Grade IV. The Victor catalogue has a splendid recording by Melba of *Vissi d'Arte*; perhaps H.M.V. will substitute it for our present one. The duets with Gilibert are disappointing. I really had to put *Good-bye* in Grade V. The voice is "twangy" and the three copies I have had of this song have been "out of centre." The song has an orchestral accompaniment—from what it sounds it might be a mouth-organ. This is the third edition of this song by Melba, and without doubt the worst of the three. Perhaps Dame Melba and H.M.V. will try one more recording; this time with Sir Landon at the piano.

We finish up with *Nymphes and Sylvains*, the only one left of the noble thirteen. Some copies are better than others, but anyhow I am sure it is only allowed to remain in the catalogue as a privilege of age.

[I have *Le saran rose* (Arditi) which is rather good; but I have so few Melba records that I cannot suggest a grade.—ED.]

TRANSLATIONS



IMPROVISO

From Act I of *Andrea Chénier* (Giordano), first produced at Milan in 1896. The opera is about the French Revolution. At a party the young poet Chénier is asked to improvise some verses on love, but he sings this song of the misery of the poor, to the indignation of the aristocratic assembly. Only Madeleine, his host's daughter, is touched, and from line 23 he is addressing her directly.

Ulysses Lappas (Col. L.1514, 12in., d.s., light blue) (see Review, Feb., p. 185).

Caruso (H.M.V. 052158, 12in., red).

Tamagno (H.M.V. 052100, 12in., pale green; 52676, 10in. pale green).

De'Muro (H.M.V. 052338, 12in., red).

Gigli (H.M.V. 2.052233, 12in., red).

Armanini (Fono. B.92.128, 27cm., d.s.).

Bonci (Fono. C.92.102, 27cm., d.s.).

Zenatello (Edison 83081).

Un dì all'azzurro spazio guardai profondo,
One day at the deep blue heavens I gazed,

E ai prati colmi di viole;
And at the meadows full of violets;

Pioveva l'oro il sole, e folgorava d'oro il mondo,
The sun was raining gold, and the world flashing with golden lightning,

Parea la terra un immane tesoro,
The earth seemed a monstrous treasure,

E a lei serviva di scrigno, il firmamento.
And the firmament was like a casket for it.

Su dalla terra a la mia fronte,
Up from the earth to my forehead,

Veniva una carezza viva, un bacio.
Came a living caress, a kiss.

Gridai, vinto d'amor:
I cried, conquered by love,

T'amo, tu che mi baci,
I love thee, thou who kissest me,

Divinamente bella, O patria mia!
Divinely beautiful, O my country!

E volli pien d'amore pregar.
And full of love I longed to pray.

Varcai d'una chiesa la soglia;
I passed the threshold of a church;

Là un prete ne le nicchie dei santi
There a priest in the niches of the saints

E de la Vergine, accumulava doni,
And of the Virgin, was arranging gifts,

E al sordo orecchio un tremulo vegliardo in vano
And to deaf ears a trembling old man, in vain

Chiedeva pane e invan stendeva la mano!
Begged for bread and in vain put out his hand!

Varcai degli abituri l'uscio;
I passed the doors of huts

Un nom vi calunniava bestemmiano il suolo
There a man swearing cursed the soil

Che l'erario a pena sazia,
Which hardly sufficed the treasury,

E contro a Dio scagliava e contro a li uomini
And against God and mankind he flung

Le lagrime dei figli.
The tears of his children.

In cotanta miseria la patrizia prole che fa?
What is the offspring of aristocrats doing in the midst of such misery?

Sol l'occhio vostro esprime umanamente qui
Only your eye here expresses humanely

Un guardo di pietà,
A pitying glance,

Ond'io guardato ho a voi sì come a un angelo;
Wherefore I have looked upon you as upon an angel;

E dissi, Ecco la bellezza della vita!
And I said, Here is the beauty of life!

Ma, poi, a le vostre parole,
But then, at your words,

Un novello dolor m'ha colto in pieno petto...
A new pain struck my heart...

O giovinetta bella, d'un poeta non disprezzate il detto.
O beautiful maiden, do not despise the word of a poet.

Udite! Non conoscete amor,
Listen! You do not know love,

Amor, divino dono—
Love, divine gift—

Non lo schernir, del mondo
Do not scoff at it, of the world

Anima e vita è l'Amor!
The soul and life is Love!

COME UN BEL DÌ

From Act IV of *Andrea Chénier*, where the poet in prison writes his swan-song before his execution.

Ulysses Lappas (Col. L.1514, 12in., d.s., blue) (see Review, Feb. p. 185).

Caruso (H.M.V. 7.52094, 10in., red).

Paoli (H.M.V. 2.52815, 10in., red).

De'Muro (H.M.V. 7.52154, 10in., red).

Armanini (Fono. B.92.117, 27cm., d.s.).

Come un bel dì di maggio,
Like a lovely day of May,

Che con bacio d vento e carezza di raggio
That with the kiss of the wind and the caress of the sunbeams

Si spegne in firmamento,
Fades away in the firmament,

Col bacio io d'una rima,
So I, with the kiss of a rhyme,

Carezza di poesia, salgo l'estrema cima
The caress of poetry, rise to the zenith

Dell'esistenza mia.
Of my existence.

La sfera che cammina
The orb which follows its course

Per ogni umana sorte,
Through every human lot,

Ecco già mi avvicina
See, already brings me near

All'ora della morte;
To the hour of death;

E forse pria che l'ultima mia strofe sia finita,
And perhaps before my last verse is finished,

M'annuncierà il carnefice la fine della vita.
The executioner will announce to me the end of my life.

Sia! strofe, ultima Dea!
So be it! Verse, my last Goddess of all,

Ancor dona al tuo poeta
Still grant to thy poet

La sfolgorante idea,
The flashing inspiration,

La fiamma consueta!
The customary fire!

Io, a te, mentre tu vivida a me sgorgi dal cuore,
I, to thee, while thou gushest living from my heart's blood,

Darò per rima il gelido spiro d'un nom che muore.
Will give in a rhyme the frozen sigh of a dying man.

CIELO E MAR

The beautiful tenor aria from the second act of Ponchielli's *LA GIOCONDA*, first produced at Milan in 1876. The scene is on the brigantine at night, with the moon just risen above the bank of clouds over the lagoon, and Enzo sings of his love, whose boat is approaching.

Mario Chamlee (Brunswick 15056, 12in., d.s., gold) (See Review, p. 206).

Armand Tokatyan (Voc. D.02140, 12in., blue, d.s.) (See Review, Feb., p. 185).

Caruso (H.M.V. 2-052032, 12in., red).

Martinelli (H.M.V. 7-52052, 10in., red).

Gigli (H.M.V. 7-52171, 10in., red).

Paoli (H.M.V. 052337, 12in., red).

De Gregorio (Victor 45027, 10in., d.s.).

Lenghi-Cellini (Voc. C.01071, 12in., red).

Bonci (Col. D.17206, 12in., light blue, d.s.).

Constantino (Col. A.5107, 12in., light blue, d.s.).

Slezak (Col. A.5396, 12in., light blue, d.s.).

Zenatello (Col. A.5400, 12in., light blue, d.s.).

Anselmi (Edison 83004).

Cielo! e mar! l'etereo velo
Sky and sea! the ethereal sail

Splende come un santo altar.
Shines like a sacred altar.

L'angiol mio verrà dal cielo?
Will my angel come from the sky?

L'angiol mio verrà dal mare?
Will my angel come from the sea?

Qui l'attendo; ardente spira
Here I await her: may it warmly blow

Oggi il vento dell'amor!
To-day—the wind of love!

Ah! quell'uom che vi sospira
Ah! he who sighs for you

Vi conquide, o sogni, o sogni d'or!
Overwhelms you, O dreams, O golden dreams!

Per l'aura fonda non appar nè suol nè monte.
Through the deep atmosphere nor land nor mountain appear.

L'orizzon bacia l'onda!
The horizon kisses the wave!

L'onda bacia l'orizzonte!
The wave kisses the horizon!

Qui nell'ombra, ov'io mi giaccio
Here in the shadow, where I lie becalmed

Coll'anelito del cor.
With beating of the heart.

Vieni, o donna, vieni al bacio
Come, O Lady, come to the kiss

Della vita, della vita e dell'amor! (rep.)
Of life, of life and of love!

UNA VOCE POCO FA

Rosina's Cavatina from Act I, sc. 7 of *IL BARBIERE DI SIVIGLIA* (Rossini), first produced at Rome in 1816. It was originally written in the key of E for Signora Giorgi-Righetti, who was a contralto, and was the only success in the dismal failure of the first performance. With Jenny Lind it was transposed to F and much embellished. The ornamentations reached their zenith with the youthful Patti. It is "considered to be one of the greatest of all operatic coloratura airs."

Rosina has just been serenaded by Almaviva, who calls himself Lindoro, and has dropped a note to him from the balcony.

Galli-Curci (H.M.V. 2-053142, 12in., red).

Sembrich (H.M.V. 053166, 12in., red).

Tetrazzini (H.M.V. 2-053046, 12in., red).

Bronskaja (Col. A.5209, 12in., light blue, d.s.).

Beralta (Voc. C.01081, 12in., red).

Galvany (Span. H.M.V. 53484, 10in., red).

Arnoldson (Ger. H.M.V. 53517).

Stella Power (Edison 80400, d.s.).

Sung also in German by Hempel, Bosetti, and Stückgold (Ger. H.M.V.) and in Dutch by Lea Fuldauer (Scala).

Una voce poco fa
A little while ago a voice

Qui nel cor mi risuonò,
Echoed here in my heart.

Il mio cor ferito è già,
But my heart is already smitten,

E Lindor fu che il piagò.
And it was Lindor who wounded it.

Sì, Lindoro mio sarà,
Yes, Lindor shall be mine,

Lo giurai, la vincerò. (rep.).
I swore it, I shall triumph.

Il tutor ricuserò,
My guardian I shall refuse,

Io l'ingegno azzerzerò.
I shall add point to the stratagem.

Alla fin s'accheterà
In the end he will grow calm

E contenta io resterò.
And I shall remain happy.

Sì, Lindoro mio sarà,
Yes, Lindor shall be mine,

Lo giurai, la vincerò, etc.
I swore it, I shall triumph, etc.

MUSICAL LANGUAGE

By JAMES RAINFORD

MY musical education, thanks to THE GRAMOPHONE, is rapidly advancing. I find that in the past I have committed many musical crimes which I ought not to have committed, and likewise omitted to do many things which I ought to have done, and that generally speaking (or should it be "musically speaking"?) there was not over much health in me.

My latest discovery is that the real hot-stuff music people have a language of their own, which comprises a judicious mixture of Italian, Latin, French, and English, all mixed up like an Irish stew, and I am carefully studying the articles in THE GRAMOPHONE with a view to educating myself on these lines. Of course, when one knows neither the meaning nor the pronunciation of the terms used, one is apt to get a little involved, but as the other people haven't the foggiest notion what you are talking about no great damage is done. The only language I ever learnt (besides English and the Lancashire dialect) was German, and I forgot that soon after leaving school, and have felt better for it ever since. I can chew Spanish, but that doesn't seem to help my musical education.

In pre-historic times, before the inception of THE GRAMOPHONE, I used to express myself in terms which I feel now must have been perfectly plebeian in their character. After playing an orchestral selection on my machine, I would observe: "Did you notice that topping little bit in the middle, which went 'La-diddley-diddley-ay-umpti-umpti-umpti-ay-pom! pom!'" together with suitable cacophonous cachinnations. Now, however, I do not do such rude things; with great unction I observe: "Did you note the movement immediately following the passage for strings, andante cantabile, sostenuto, rallentando, comprising a series of triplets, bravura bel canto, in minor thirds tutti, inversed over two lions rampant, on a field argent fortissimo!" and my listeners are spell-bound. My one grief is that I can't talk in italics, and it's the italics that make the thing look so great. One of my friends warned me that if I am not careful, I shall spend my last days chalking this sort of observations on the walls of a padded cell. But we high-brows can treat such remarks with the contempt they deserve, for people always condemn what they do not understand (or else praise it, which is just as bad).

And then just when I was, as I fondly thought, firmly established on my pedestal above my fellow-men, the Editor of THE GRAMOPHONE, or one of his satellites, rudely pulled the pedestal from under me,

and let me down with a bang by announcing that a certain coming tenor had a "sfumatura"! Well, that got me in the neck with a vengeance. It sounds a bad thing to have, but I suppose it can't be anything very dreadful or a respectable paper wouldn't mention it. I hunted through "Cassell's Dictionary of Musical Terms" but the nearest I could get was *sforzando*, and I don't see how he could have one of those! Of course, it may be a mascot, or something to drink, but the writer only said it was like smoking and might become a bad habit, and as I am a non-smoker, that didn't cut much ice. I consider it is a low-down trick on the Editor's part. However, we are not downhearted, and refuse to be overthrown by such trifles in our musical education. I shall not feel so over-powered next time I visit the Queen's Hall Proms.

I was horribly afraid the first time I went, for if someone had asked me if I knew what an "*allegro molto sostenuto*" was I should certainly have replied "I don't mind, thank you, if I can have it warm, with a slice of lemon and a little sugar in." Which is like the man from Wigan who visited London for the first time and tried one of the best restaurants. The menu (like the band programme) was of somewhat foreign extraction, so, not to let himself down too heavily, our friend pointed to an item and said to the waiter "I'll have that." More in sorrow than in anger the answer came: "I'm sorry, Sir, but the orchestra has just played it!" I admit freely the difficulties that beset the path of those who try to raise their musical brows to any appreciable height. Pronunciation of foreign languages is a bad bunker, and certainly when the driver of a local 'bus told me that one of his favourite songs was "On with the Mockley" from "Paggi-lacki," I admired his pluck; but how dreadful of him, when he ought to have said "Vesti la Jub-ba" from "Palyatchi!" But in musical appreciation, one has to learn to mount obstacles. Think of the ultimate gain, the greatness of talking in a language that has Esperanto beaten to a frazzle so far as being a mixture of all languages is concerned, and that no one else is likely to understand.

[Our entertaining correspondent almost persuades us that there may be many readers who would like a list of explanations of musical terms such as we included in the Player-Piano supplement last month. The matter shall be seen to. Meanwhile, if he is still seriously in doubt about *sfumatura*, let him listen to Fleta's "Ay, ay, ay" again and consider whether the wonderful long notes are not well described as a dwindling trail of smoke—a gentle evaporation of sound.—Ed.]

A Further Note on Wavy Tone Records or "Swingers"

By H. F. V. LITTLE

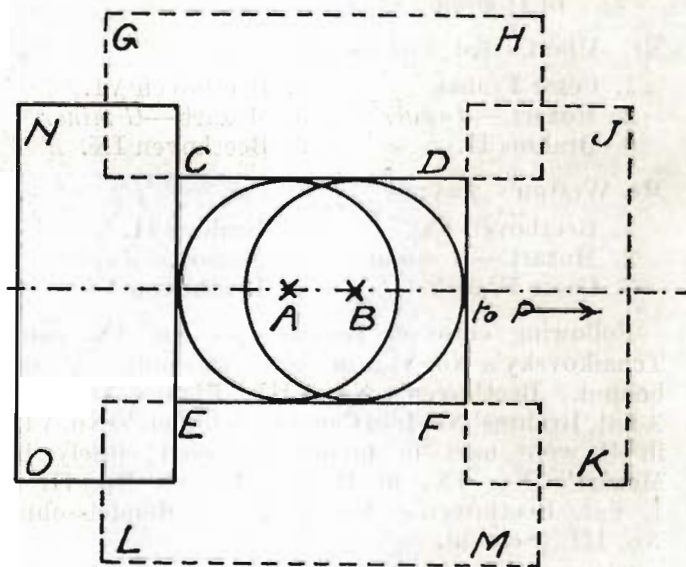
THE following method of centring both sides of a double-faced "swinger" has been worked out as the result of a little experience with the process described by Mr. Woodhouse in his interesting article in the January issue of this journal.

To describe first the principle. Let A in the diagram denote the centre of the spiral track on the first side of the record, and B the centre of the track on the second side. With centres A and B , and radius equal to that of the circular section of the turntable spindle, describe two circles. Circumscribe about them the rectangle $CDEF$. Now, *imagine the spindle hole of the record replaced by the rectangular hole $CDEF$* . It will be immediately obvious that when the record is placed on the table with the edge CE of the hole touching the spindle it is accurately centred for the first side, while when turned over and the edge DF brought up to contact with the spindle it is accurately centred for the second side.

The object of the following method is to replace the spindle hole by the rectangular hole $CDEF$, the latter being located by fastening on to the record suitable strips of card. Commence by Mr. Woodhouse's method of enlarging the hole and accurately centring the record for the first side by repeated trials. The record is now rotating about A as centre. "Frame up" the hole with two V-edged cards as in the original method, using small pieces of thin card as they will later on be removed. Now turn the record over and, as before, determine by experiment and mark on the edge of the disc the position P of maximum outward throw of the sound-box. A line joining A , the acting centre of the record, to the point P on the record edge gives the position and direction of the line of centres AB . The procedure now differs from that described by Mr. Woodhouse. "Frame up" the hole with two straight strips of thin, hard card $CDHG$ and $EFML$, and in sticking them into position close up to the spindle, *be sure to place the edges CD and EF parallel to the direction AP (or AB) just determined*. When thoroughly set, remove the record and take off the V-edged cards from the first side.

The spindle hole has now been replaced by a parallel slot so located that however the record is placed on the table, the centre of the spindle lies on

the line of centres AB . Put on the record, second side upwards, and slide it along the slot little by little until it is accurately centred. It is now rotating about B as centre. Stick on a third strip of card $DJKF$, close up to the spindle and on the side P just previously marked. This strip should be placed as shown, at right angles to the two others. When this is firmly set, reverse the record and re-centre the first side, which is now an easy problem. Finally, fix on to this side of the record one strip of card, $CEON$, close up to the spindle on the side remote from the strip $DJKF$ and parallel to it. The location of the rectangle $CDEF$ has now been completely determined and fixed by four strips of card, one on the first side and three on the second.



The above method is by no means as laborious as it might seem at a first glance. It constitutes a geometrically sound solution of the problem it sets out to solve, and will cure records that are hopelessly "out of centre." Too much care cannot be taken in fixing the direction AB , since on this the practical success of the method largely depends. It is best determined by slowing down the table with the left hand and holding the sound-box lightly in the right, when the outward push and inward pull will easily be felt.

THE SYMPHONY COMPETITION

IT is a great pleasure to announce that the prize in this competition has been won by

Mr. K. ALBERT,
of 20, Powis Road, Ashton-on-Ribble.

The fact that Mr. Albert is one of our earliest subscribers adds greatly to our satisfaction at the result. He is run very close by

Mr. G. W. WESTON, of Oldham,

who receives a consolation prize. These two competitors gave the same list of symphonies, but Mr. Albert succeeded in arranging his almost in perfect order of popularity.

The winning symphonies, in order of popularity, are as follows :—

1. César Franck.—*Symphony in D minor*.
2. Mozart.—*Jupiter Symphony in C*. No. 41.
3. Mozart.—*Symphony in G minor*. No. 40.
4. Beethoven.—*Symphony No. VI. in F*. Op. 38.
5. Brahms.—*Symphony No. II. in D*.
6. Beethoven.—*Symphony No. IX. (Choral) in D minor*.

Mr. Albert's list was as follows :—

- | | |
|----------------------------|------------------------------|
| 1. César Franck | 4. Beethoven VI. |
| 2. Mozart.— <i>Jupiter</i> | 5. Mozart.— <i>G minor</i> . |
| 3. Brahms II. | 6. Beethoven IX. |

Mr. Weston's was :—

- | | |
|------------------------------|------------------------------|
| 1. Beethoven IX. | 4. Brahms II. |
| 2. Mozart.— <i>G minor</i> . | 5. Mozart.— <i>Jupiter</i> . |
| 3. César Franck. | 6. Beethoven VI. |

Following close on Beethoven's No. IX. came Tchaikovsky's No. V. ; in fact it was only one vote behind. Beethoven's No. VIII., Elgar's No. I. in A flat, Brahms' No. I. in C minor, Schubert's No. VII. in C, were next in favour, followed closely by Mozart's No. IX. in E flat, Elgar's No. II. in E flat, Beethoven's No. IV., and Mendelssohn's No. III. (Scotch).

There was a good demand for Haydn, but his symphonies are so numerous that the voting is scattered over a dozen or so. The *Surprise* and the D major of the *Salomon* set were the most popular of these.

The four Brahms' were all well represented, and Mendelssohn's Italian symphony and Tchaikovsky's No. IV. in F minor come out very well. The only British composers except Elgar who got any votes at all are Parry, Vaughan Williams, Bliss and McEwen, who brought up the rear in the company of Scriabin, Strauss and Berlioz.

F#

EDITOR'S NOTE

I WISH that I had the time to spare from my other work to analyse more thoroughly the results of the voting in our Symphony Competition. Next to the winner and runner up, who spotted all six of the popular symphonies, were four competitors who spotted five out of the six. Mr. Wintle tripped by choosing the Elgar No. 2, instead of the Beethoven No. 9. Mr. Martin, of Stockport, and Mr. Wilms-hurst, of Newcastle-on-Tyne, both chose the E flat Mozart instead of the G minor, while Mr. O'Gorman, of Dublin, only failed by choosing the fourth Beethoven instead of the ninth. One thing that struck me was the proportionately large number of Majors who entered, although there was no sea major from the Marines ; incidentally our London Editor is a major. Subalterns were scarce, one from the Artillery and one from the Guards. Captains were not common. There was only one colonel, and not a single general. Some subscriber really must rake us in a gramophonic general. I regret to say that the Navy was absolutely unrepresented unless I have overlooked a coupon. This rather astonishes me, because some of the keenest of gramofans I've met are naval officers. The clergy were well to the fore, and I was glad to see that a large number of ladies had entered. My correspondence was inclining me to suppose that the gramophone was an entirely masculine hobby. One of the legends that wants destroying is that women write to authors more than men. Since I started writing books, I must have received something like three thousand letters, and of them certainly two-thirds have come from men. Oxford was better represented than Cambridge, but from both Universities the voting was on conventional lines ; in fact, from everywhere the number of rare works demanded was very small. We had three entries from over the Atlantic. One from California, one from Minnesota, and one from Massachusetts. César Franck was wanted by all three, the Brahms D major by the West and Middle-West, and the Brahms C minor by the Middle-west and East. I am sorry we did not have an entry from the South.

Of England I should say that Nottingham, Coventry, and Birmingham supplied the largest number of competitors in proportion to their populations. London was comparatively weak ; Manchester feeble in the extreme ; Glasgow not nearly so strong as I'd expected in spite of that admirable musical critic of the *Glasgow Herald*, whose reviews of records are about the best I know ; the rest of Scotland was good. Yorkshire beat Lanca-

shire all to pieces; South Wales was strong; the West and South of England were poor, and episcopal sees wretched. We are just beginning to get known in Ireland, and I shall expect a much stronger entry from there next time.

This would have been my own choice:—

1. Beethoven: No. 9.
2. César Franck.
3. Mozart: Jupiter.
4. Beethoven: No. 3 (complete).
5. Brahms: No. 2.
6. Elgar: No. 2.

One competitor amazed me by asking for five symphonies that have already been done, and several asked for Dvořák's *New World*, which, considering that it has been done by two companies, puzzles me. One competitor, who should have known better, asked for Delius' *Piano Concerto*, and one of Handel's *Concerto Grossi for Strings*; but nobody else got muddled between concertos and symphonies.

The César Franck was a very easy winner both as a first choice and as a supplementary.

The order of first choices was:—

1. César Franck.
2. Mozart: G minor.
3. Mozart: Jupiter.
4. Beethoven: IX.
5. Beethoven: VI.
6. Brahms: D major.

The Brahms had very few votes as a first choice, but a very strong supplementary vote. The ninth Beethoven, when it was wanted at all, was wanted first, and I'm glad that it just managed to knock the Tchaikovsky fifth out of sixth place, because that was a very weak first choice and scored its points entirely as a supplementary choice. The Dvořák fourth, which has been done for the pianola, only had two votes. Recording companies please note.

The coupons may be inspected at the office.

Compton Mackenzie

The JUMBLE SALE COLUMN and ORDER FORM will be found in the Player-Piano Supplement this month.

BOOKS RECEIVED

Miniature Essays.—JOHN IRELAND, ALFREDO CASELLA, FRANCIS POULENC. (J. and W. Chester, Ltd.) 6d. each. Printed in English and in French, with photographs and lists of the works of each composer published by Messrs. Chester; charmingly written and got up.

A Chart Book of English Literature, History, and Music from 1300–1900, by CYRIL WINN. (The Gramophone Co., Ltd.) 1s. net. No. 11 of the Special Educational Series.

An Essay on the Bel Canto, by HERMAN KLEIN. (Oxford University Press. 5s. net.) Oxford Musical Essays.

NOTICE.

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THE NEW-POOR PAGE

By H. T. B.

Half-Crown and Two-Shilling
records good on both sides



PURCHASERS of ten-inch records are to be congratulated that the record makers generally give them a ten-inch record on a ten-inch disc. Some expensive twelve-inch records recently issued are on both sides really only six-inch records. To issue, on both sides of a twelve-inch disc, records that could comfortably be put on to a ten-inch disc, and with lots of room to spare, is to my mind quite inexcusable; the lower track speed under the needle of the ten-inch disc causing less surface noise and less wear, and not militating against either tone volume or definition.

In January I said the wonderful *Bow Bells* (Homo.) record was "more interesting than beautiful." I now withdraw that criticism, for every time I play it, and in every repetition of the unchanging cadences, I see new music and fresh beauty. Just as I used to do when hearing Winifred Turner play Scriabine's pianoforte study for the left hand, so, in the ever-changing discords and rare resolutions of the clashing "wolf" of the bells, my imagination builds up great schemes of harmony that pass right out of and beyond the short range of audible sound into the infinite realm of abstract thought. May everyone derive as much pleasure from this record as I am doing.

A friend said to me the **other day**: "Oh, it's all very well for you to talk about ten-inch records, but you know as well as I do they are too short to dance to unless you use a repeater, and if you do that your records are spoilt in no time." I replied: "On the contrary, if you use a *fine* needle, and set it back *by hand*, you can dance for an hour if you wish and without a pause, and then find your record quite new at the finish." All who prefer ten-inch records to twelve-inch, for the sake of their smaller surface noise and longer life (to say nothing about the surface being generally fully covered with music), should remember this. To obtain a full tone for dancing the fine needle should be set protruding the shortest distance possible from its adaptor, and if your records are to wear well the stylus bar angle should be 45°.

Last month I came across the military band record *Grasshopper Dance* (Winner). With the music there occurs a faint chirping sound much like that made by a grasshopper. I found that some of my friends could not hear this chirping at all, no

matter how carefully they might listen for it. It is a fact that some people's ears will not respond to very high notes.

Hear Mr. H. G. Tidey about a few records:—*Three Blind Mice*, Rachmaninoff's *Prelude*, played by Horwich R.M.I. (Zono.). The only records made by the brass band. MILITARY BAND: *Prairie Flower March* (Zono.). Hear Mr. J. C. W. Chapman:—ORCHESTRAL: *Rakoczy March* from Berlioz' *Faust* (Actuelle). *Dance of the Hours*, Gioconda (Actuelle). BARITONE: *Captain Mac* (Aco.). MILITARY BAND: *Russian Church Parade*. Very vigorous, with chimes. Mr. F. Jackson sends me the new Homo. list marked with six ticks:—PIANOFORTE: *Jansig Cappriccio*, Scarlatti. ORCHESTRAL: *The Temple Dance*, *A Song of Love and Rest*. BARITONE: *Rolling down to Rio*. FLUTE: *Gypsy Dance*. INSTRUMENTAL QUARTETTE: *Irish Memories*. I have the Scarlatti piano record. On the reverse is a gavotte that reminds me over and over again of Percy Grainger's *Shepherd's Hey*. Now my own selection from new records:—GRAND PIANO: *Fantasia Impromptu* (Winner). SOPRANO: *Jewel Song*, Barbara Knowles (Regal). CONTRALTO: *Red Roofs* (Beltona). TENOR ROBUSTO: *I sent you a Song* (Aco.). The popular class. BARITONE: *Yeoman's Wedding Song* (Regal). Very clear and nice. *I Love You* and *Hills of Donegal* (Imperial). Smoking-concert numbers. BASS: *Allah's Answer* (Imperial). VIOLIN: *Raff's Cavatina* (Aco.). A very fine record, forward tone. VOCAL DUET: *Come to the Fair* (Zono.). MALE VOICE QUARTETTE: *The Owl and the Pussy Cat* (Actuelle). INSTRUMENTAL TRIO: *Rakes of Olonmel* (Reel) (Coli.). STRING QUARTETTE: *Moment Musical* (Beltona). My first cheap example, and quite nice. ORCHESTRAL: *Joseph, Madame Pompadour* (Parlo.). MILITARY BAND: *Raymond* (Beltona). BAND MARCH: *Old Comrades* (Aco.). Fine writing. Shows a little drum. SMALL ORCHESTRA: *Forest Memories* (Coli.). BALLET MUSIC (Orchestral): *Ballet Egyptien* (two discs) (Beltona). DESCRIPTIVE MUSIC: *Where the Ganges Flows* (Aco.). BRASS: *The Viking* (two discs) (Regal). PICCOLO: *The Deep Blue Sea* (Beltona). Good for portables. CONCERTINA: *Kunnin' Kaffirs* (Regal). WHISTLING: *Invitation* (Beltona). FOX TROTS (Orchestral): *Felix* (Beltona); *Chansonette* and *Land of Shady* (Beltona). The latter disc a very fine couple. JAZZ: *Cats Whiskers* (Aco.). An extremely clever collection of part-musical sounds.



N.B.—I have purposely refrained from giving catalogue information because I wish readers to get the lists containing any numbers they fancy from their dealers, and then if they do not like the pair on the record I have mentioned they may be tempted to try another record of the same series.

Everyone should remember that machines having small horns (resonators) will not respond fully to the tone of instruments having large resonators or large resonating columns of air.

Analytical Notes and First Reviews

[It should be pointed out to new readers that all the records reviewed here will be submitted to the Editor for his Quarterly Review in the April number. Acknowledgments are due to Messrs. Goodwin and Tabb, 34, Percy Street, W.1, and to Chester's Library, Great Marlborough Street, W.1, for the loan of scores.]

HIS MASTER'S VOICE.—D.799,800 (12in. d.s., 6s. 6d. each).—**Royal Albert Hall Orchestra** (conducted by Eugene Goossens): **Brigg Fair** (3 parts) and **On hearing the first Cuckoo in Spring** (F. Delius).

Our pious hopes for more of Delius' music have been quickly fulfilled, and *Brigg Fair*, written in 1907, is perhaps the best and most characteristic of the tone poems. It is described as an English rhapsody, and is prefaced in the score by a folk song which gives a clue to the meaning of the work.

Part I. It was on the fift' of August,
The weather fine and fair;
Unto Brigg Fair I did repair,
For Love I was inclined.
I rose up with the lark in the morning
With my heart so full of glee,
Of thinking there to meet my dear,
Long time I wished to see.

The Introduction—slow, pastoral—obviously illustrates the first two verses by the delicate filigree passages on the wood wind (and notably the flute) and by the singing of the lark; though, as always with Delius, there is more a hint than a definite statement.

I looked over my shoulder
To see whom I could see,
And there I spied my own true love
Come tripping down to me.

There follows a folk tune—Lincolnshire, I believe—"with easy movement" on the oboe, curiously accompanied on three bassoons and two clarinets. The tune is quite short and is immediately repeated on the flute, accompanied by the strings and twice more heard on strings only, then on flute, clarinets, and strings, after which it undergoes a slight development on the wood wind, and the "tripping" maiden is happily touched in by rapid semi-quaver passages on the violins and then on flutes and clarinets, with the horns playing the folk tune. A small climax in this vein appears and quickly vanishes as this part ends.

Part II. I took hold of her lily-white hand,
And merrily was her heart;
And now we're met together
I hope we ne'er shall part.

A brief reminiscence of the lark's song brings us to the meeting of the lovers and the exquisite love music sung by the violins against a pastoral background of flutes and clarinets. The tune passes beautifully to the horns and a short episode, possibly expressing "merrily was her heart," leads to a considerable climax on the whole orchestra founded on the folk tune, which dies away as this part ends.

Part III. For it's meeting is a pleasure,
And parting is a grief;
But an unconstant lover
Is worse than a thief.
The green leaves they shall wither
And the branches they shall die;
If ever I prove false to her
To the girl that loves me.

The opening of the final section, marked "Slow, with Solemnity," may be interpreted as the solemn plighting of the lovers' troth, and the bell a hint of imminent wedding festivities. The tune that starts on trumpet and trombone is a variant of the folk tune and is soon stated with great force by the whole orchestra, perhaps painting the inwardness of the last verse of the poem. The lark then sings again his flutey tune and the concluding section—"gaily"—is a stirring medley of sound; clanging bells and everyone banging, blowing and scraping as hard as they know how; this is the spirit of the fair. Then (as Delius has done all the way through the work), the climax reached, a gradual lull and a fading version of the folk tune appear, and the music comes to an end with the unwearying song of the lark. One hopes there is no tragic intention in these concluding bars.

The recording is good except in the big climax towards the end, where we lose much of the "climatic" feeling, as always. The interpretation does full justice to the beauty of the music. The sections of Delius' score are, of course, not headed by various verses of the poem as set out above. This arrangement is purely arbitrary. (Miniature score, Goodwin and Tabb, 4s. 6d.)

"On hearing the first Cuckoo in Spring."

This exquisite little work was one of the first examples of Delius' music to be played in this country, an event, as no Delius lover need be reminded, due to Sir Thomas Beecham. It contains all the loveliest attributes of his genius, the rich and individual harmonic texture, the inner poetic essence of the subject—no loudly heralding cuckoo this, he is but faintly heard, and that not until half way through the music—and the delicate and fragrant scoring for the small orchestra used. Are not Whistler and Walter de la Mare this composer's pictorial and literary counterparts? The music is in simple three-fold form, the middle section being really the call of the cuckoo. The recording is worthy of the music and Goossens' interpretation entirely right. An excellent piano version of this work, with its companion *Summer Night on the River*, may be had from Chester's for 4s.

VOCALION.—D.02142 (12in., d.s., 6s. 6d.).—**The London String Quartet**: **Quartet in B flat, Op. 18, No. 6** (third and fourth movements) (Beethoven).

The two remaining movements of the B flat quartet issued last month. The scherzo is of the true Beethoven stamp and exhibits as Ernest Walker says, "a curiously persistent cross rhythm that does its best to persuade us it is in 6/8"; the time signature is, of course, 3/4. The "minuet" section ends each time with a delightful chordal passage passing from *p* to *ff* and back—a kind of organ swell-box effect. The first violin has the chirpy little figure of the trio all through and then we return to the previous section; all repeats are observed and there are no cuts.

The reverse side with the final movement on it omits the most beautiful and original music of the whole quartet; this is the short section called *La Malincolina* in the score which prefaces the rondo (allegretto quasi allegro) which follows and without which the point of the rondo vanishes if, as seems obvious, it was Beethoven's intention to play one off against the other; for he makes a sudden return to the grave beauty of *La Malincolina*—mercifully retained on the record—which seems to rebuke the lightheartedness of the rondo but allows the latter to oust it, and the movement to end prestissimo with this dance-like rondo tune. The playing is a little rough in parts but the recording is very good. (Miniature score, Goodwin and Tabb, 1s. 6d.)

HIS MASTER'S VOICE.—3-07991 (12in., s.s., 7s. 6d.).—**Jascha Heifetz**: (violin): **Slavonic Dance, No. 2 in E minor** (Dvorak—Kreislér).

Most delicately played and well worth having if you have not already got Kreislér's record.

VOCALION.—D.02143 (12in., d.s., 6s. 6d.).—**Sasha Culbertson** (violin): **Spanish Dance** (Sarasate) and **Romance** (from D minor Concerto, No. 2) (Wienawski).

This record of Sasha Culbertson's is even better than the one we reviewed in October. Someone has called him the future Kubelik. He is certainly a fine artist and his interpretation of these two well-known pieces is restrained; his violin tone being remarkably full and sweet.

HIS MASTER'S VOICE.—D.796 (12in., d.s., 6s. 6d.).—**William Primrose** (Violin): **Introduction and Rondo Capriccioso, Op. 28** (Saint-Saens).

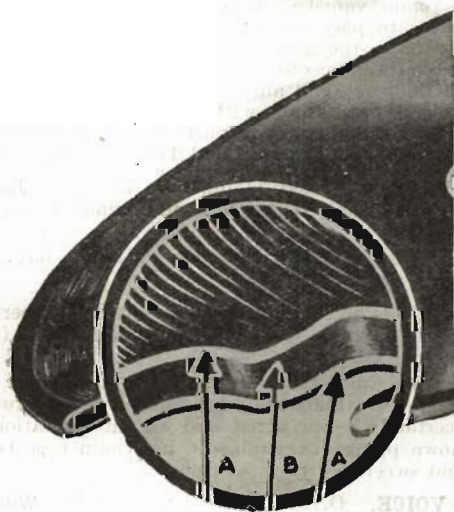
Yet another new artist, and evidently, if platitudinously, one to be reckoned with if his brilliant performance of this very competent piece of music affords any clue. Saint Saens' music, like the best fireworks, always comes, or rather goes, off; everything is calculated to a nicety. The introduction is merely a gateway into

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the music that follows which entirely bears out its title of "Capricious" rondo. Following tradition, there are slices of cantabile tunes wedged in between the appearances of the rondo, and plenty of devices to test the technical capacity of the performer. The piano part is scarcely ever of importance but should, surely, be a little more in the foreground. The recording is good with the exception noted above, the string tone coming out especially well.

COLUMBIA.—3360 (10in., d.s., 3s.).—Leo Cherniavsky (violin): *Paderewski's Minuet*, paraphrase (Paderewski—Kreisler), and *Jan Cherniavsky* (pianoforte): *Au Couvent* (Borodine).

This Cherniavsky record is a desirable one. The Borodine should be played on a loud needle.

PARLOPHONE.—E.10080 (12in., d.s., 4s. 6d.).—Emmy Heckmann-Bettendorf (soprano): *Senta's Ballade* from *The Flying Dutchman* (Wagner).

I recommend this record strongly, feeling that if the Parlophone will follow it up with other operatic records of equal standing from the Musica and other catalogues, we shall soon have a library of really first-class opera within reach of the modest purse. No reader of THE GRAMOPHONE need hesitate for a moment to buy it, but I must warn him not to get a warped record nor a swinger. Mme. Heckmann-Bettendorf has a lovely voice and the ensemble singing is as good as any that I have ever heard.

Senta's ballad is the ballad of the Flying Dutchman. "It begins with the storm music," to quote Kobbé's *Complete Opera Book*, "familiar from the overture, and with the weird measures of the Flying Dutchman's Motive, which sound like a voice calling in distress across the sea. Senta repeats the measures of this motive, and then we have the simple phrases beginning 'A ship the restless ocean sweeps.' Throughout this portion of the ballad the orchestra depicts the surging and heaving of the ocean, Senta's voice ringing out dramatically above the accompaniment. She then tells how he can be delivered from his curse, this portion being set to the measures which were heard in the overture, Senta finally proclaiming, in the broadly delivered, yet rapturous phrases with which the overture ends, that she is the woman who will save him by being faithful to him unto death." The spinning maidens are deeply moved, and accompany the song in gentle chorus.

Those who follow the records with the score will note that the first part of the *first* verse is sung but after the twenty-second bar the second part of the *second* verse is taken up. The rest is quite straightforward.

VOCALION.—C.01099 (12in., 7s. 6d.).—Rosa Raisa (soprano): *La Paloma* (Yradier). In Spanish.

A brilliantly nonchalant rendering of this passionate song, which, if it were not for three or four occasions when Mme. Raisa seems to be on the edge of the notes, one would vote a fascinating performance. The diction is not quite what one would expect from so famous a singer, but the Spanish ease and insolence of the singing make up for that.

VOCALION.—A.0193 (12in., 8s.).—Evelyn Scotney (soprano): *Polonaise (Je suis Titania)*, from *Mignon* (Thomas). In French. Annotated.

Beralta's record of the *Polonaise* has been praised in these columns, and Miss Scotney is following a path already trodden by Galli-Curci, Tetrassini, Mabel Garrison, Caroline Hatchard, Nordica, Bronskaja, Barrientos, and others. That she manages to hold her own in this company is very much to her credit; and the diction of the Vocalion annotator, as always, confers a distinction upon the record. His pronunciation of *Mignon* is delicious.

HIS MASTER'S VOICE.—7.43046 (10in., s.s., 5s. 6d.).—Frieda Hempel (soprano): *Ungeduld: Ich Schnitt es gern in alle Rinden ein*, Op. 25, No. 7 (Schubert).

I am inclined to leave this record till the Editor can deal with it in his quarterly review in the next number.

HIS MASTER'S VOICE.—2.032069 (12in., s.s., 7s. 6d.).—Fernand Anseau: *J'ai perdu mon Eurydice*, from *Orphée* (Gluck).

Anseau is the new leading tenor of the French section of the Chicago Civic Opera Company, which contains so many favourites of the gramophone world—Galli-Curci, Louise Homer, Claudia Muzio, Mary Garden, Graziella Pareto, Rosa Raisa, Chaliapin, Charles Hackett, Tito Schipa, Rimini, Lazzari, Baklanoff, etc. He has won golden opinions, more by the beauty of his voice than by his personality.

This aria, which was written, of course, for the famous male

contralto Guadagni, and subsequently transposed for the tenor Legros, and which has been recorded by a variety of singers, is most refreshingly sung, and in spite of the great difficulties of the *teitura*, M. Anseau maintains an extraordinary balance throughout and reaches the high B natural with the complete assurance of a great artist.

BRUNSWICK.—(10in., d.s., 5s. 6d.).—Mario Chamlee (tenor). 15056: *Cielo e Mar* from *La Gioconda* (Ponchielli). and *Brindisi* from *Cavalleria Rusticana* (Mascagni). 15037: *Lolita* (Buzzi-Peccia) and *Mattinata* (Leoncavallo).

Of these two records I prefer the former and consider it extremely good value for money. In the latter there are traces of the strain which I have before noticed in Signor Chamlee's records; only slight traces, of course, hardly enough to damage the enjoyment of the hearer; but a pity, seeing that he has so much experience of recording that he ought to have mastered the technique by this time. Considering that he is American born and trained, his diction and the placing of his voice are wonderfully true to the Italian tradition, and his honest open singing—the richness of the low notes, the brilliance of the high notes—are worthy of the honour in which this favourite of the gods is held in America. The translation of *Cielo e Mar* will be found on another page.

HIS MASTER'S VOICE.—2.062011 (12in., s.s., 7s. 6d.).—Fleta (tenor): *Henchido de amor santo* from *La Dolores* (Bréton).

Alas, something is happening to Michele Fleta! Emotionally he can still be compared to the young Caruso, but he has in this record what the Italians call "la voce che balla," the voice which dances, almost wobbles. The air from Bréton's Basque opera is oddly reminiscent, in tonality at least, of the *Improviso* from *Andrea Chénier*.

ACTUELLE.—15157 (12in., d.s., 3s. 6d.).—Cecil Sherwood (tenor): *Vesti la giubba* from *Pagliacci* (Leoncavallo) and *Che gelida manina* from *La Bohème* (Puccini).

Mr. Sherwood sings in English for Zonophones, in Italian for Actuelles; and at the price we are very lucky to get his records of the well-known airs, and must not cavil at the accompaniments. For he has a lyric tenor voice and sings in good Italian tradition; on an early acquaintance he may be reckoned as perhaps *technically* the best English operatic tenor of the moment, though I hesitate to place him above Hislop and Mummery in other respects.

VOCALION.—K.05087 (12in., d.s., 4s. 6d.).—Hardy Williamson (tenor): *Onaway! Awake, Beloved from Hiawatha* (Coleridge-Taylor) and *An Evening Song* (Blumenthal).

Sung in the best English style—note the "white voice" (la voce bianca) in the high register—and bound to be appreciated by those who have brought the struggle against the coming of the Viennese opera to such a triumphant issue.

HIS MASTER'S VOICE.—2.052225 (12in., s.s., 7s. 6d.).—Titta Ruffo (baritone): *O de' verd' anni miei* from *Ernani* (Verdi);

Presumably it was necessary for Titta Ruffo to give us this really not much inspired aria—translated, by the way, in the Supplement of the December GRAMOPHONE—but it is hard to greet it with great enthusiasm if one has already Stracciari's two first-class recordings (see our No. 7, page 125), not to mention De Luca's and Battistini's. Needless to say, he sings it exactly as it should be sung, but his admirers will perhaps wish rather for more Tuscan *stornelli* or Neapolitan *canzone*, in which his diction and bravura are so excellent.

HIS MASTER'S VOICE.—2.022020 (12in., s.s., 7s. 6d.).—Chaliapine (bass): *Death of Boris* from Boris Godounov (Moussorgsky).

This is a re-recording of the second of the old Chaliapin *Death of Boris* records (H.M.V. 022223), for which our November Supplement gives the Russian and English words. The main difference is that the chorus—which is supposed to be singing "off" most of the time while Boris is dying in the monastery cell—is brought forward in the new recording, and Chaliapin's voice no longer dominates the whole; that is to say, theatrically the balance is perhaps unequal. But the choral singing is extremely beautiful, and if, in contending with it, Chaliapin is obliged to exert himself more than a dying man could be expected to do, none the less—and especially technically, as a piece of recording—this is a record of outstanding merit. If you try it with a variety of needles and sound-boxes you will realise what a master of recording technique he is.

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until you are positive that you like them. How many records are bought of which the purchasers tire in a week or two, *simply because they have been hurriedly bought without time or opportunity to hear them properly?* You cannot possibly judge of a record played in an ordinary shop with, possibly, 2 or 3 other records being "tried over" at the same time.

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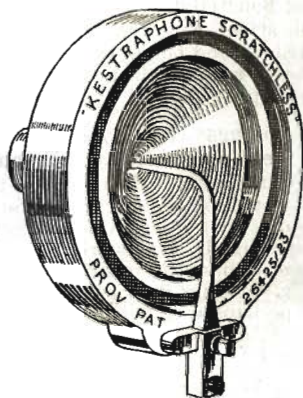
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VOCALION.—D.02144 (12in., d.s., 6s. 6d.).—**Lionel Tertis** (viola): **Liebestraume** (Liszt, arr. Tertis) and **Reverie** (Tertis).

Mr. Tertis has been engaged to play in America with Harold Bauer, Bronislaw Huberman and Felix Salmond, so there can be no doubt as to his high esteem in the musical world. His records are always enjoyable, and this is no exception, but his own *Reverie* is not indispensable, nor, one imagines, would the *Liebestraume* entice the buyer who cannot afford to duplicate.

HIS MASTER'S VOICE.—E.319 (12in., d.s., 6s. 6d.).—**Moiseivitch** (pianoforte): **Gopak** (Mousorgsky) and **Mazurka, No. 51, in A minor** (Chopin).

A good rhythmical interpretation of this merry little piece: at the outset we hear the fiddles tuning up for the dance, which immediately follows, and proceeds energetically to a surprisingly delicate conclusion. This version may be usefully compared with the orchestral one on D.146 (H.M.V.); it is a case of the roundabouts and swings. The reverse is a Chopin mazurka full of wistful charm. These mazurkas should be more played and the nocturnes given a welcome rest. The piano tone is rather on the jangly side, but the playing is first rate.

BRUNSWICK.—15057 (10in., d.s., 5s. 6d.).—**Josef Hofmann** (pianoforte): **Turkish March** (Ruins of Athens) (Beethoven) and **Waltz in C sharp minor** (Chopin).

It was to the tune of the *Turkish March*, if I am not mistaken, that the lively and most popular member of the Teatro dei Piccoli, Bil-bal-boul, swung himself on his trapeze with such alluring insolence over the heads of his delighted audience. If for no other reason, those who saw this vivacious marionette will like to have the record to remind them of three minutes of pure exhilaration.

The record is as finely recorded as the Brunswick piano records always are.

HIS MASTER'S VOICE.—D.788 (12in., d.s., 6s. 6d.).—**Wilhelm Backhaus** (pianoforte): **Liebestraume, No. 3** (Liszt) and **Naila-Waltz**: (Delibes-Dohnányi).

Here is another *Liebestraume, No. 3*, to add to our collection, and the waltz from Delibes' first ballet. It is good to see Backhaus in the H.M.V. catalogue again; he was, of course, one of the favourites of the German catalogue before the war.

HIS MASTER'S VOICE.—(10in., d.s., 4s. 6d.).—**Countess Helena Morsziyn** (pianoforte): **Scherzo, Op. 31, parts 1 and 2** (Chopin).

A new pianist in the ranks of the elect. This record, from the technical and interpretative points of view, should prove of great interest to the innumerable pianists who play the *E minor Scherzo* in public or private. The piano tone is exceptionally good and the playing very clear, if a little lacking in fire. Chopin, one feels, might on occasion have played the work thus to one of his more sensitive admirers. I shall look forward with interest to more records from this player.

HIS MASTER'S VOICE.—B.1738 (10in., d.s., 3s.).—**Una Bourne** (pianoforte): **Bohemian Polka, No. 4** (Smetana) and **Moresque** (Granados).

Lovers of piano records should not miss this. The *Bohemian Polka* is a fascinating melody, very freshly played with a great sense of rhythm. The *Polka* is, of course, of Bohemian origin, and Smetana composed three sets of these lively dances. His famous quartet, *Aus meinen Leben*, has a delightful polka movement which has been recorded by the Flonzaley Quartet (H.M.V. 08102).

HIS MASTER'S VOICE.—(10in., d.s., 3s.).—**Sidonie Goossens** (harp): **To a Water Lily** (Mac Dowell) and **Spring Fancies, No. 1** (Hamilton Harty).

The first of these pieces, the well-known *Water Lily* of Macdowell is, though beautifully played, hardly suited to the genius of the harp, since the effect intended (and produced by the sustaining pedal of the pianoforte) of the mirroring of the water lily in the lake is necessarily lost, and with it the smoothness and softness of piano tone needed. The second piece, musically slight, is much more effective and is again beautifully played. Records of individual instruments of the orchestra playing solos are always to be welcomed since they afford such excellent opportunities of studying tone colour. Will not Miss Goossens give us a record of Debussy's *Dances Sacrees et profanes* and encourage her brother to record his wonderful oboe playing? Gramophiles, I imagine, would jump at the Mozart oboe quartet heard at Dorothy Silk's

last concert. And, by the way, what about Dorothy Silk herself? Are we never to hear her records?

PARLOPHONE.—(12in., d.s., 4s. 6d.).—**Marek Weber and His Famous Orchestra**:—E.10083: **Madame Pompadour** (Joseph): E.10060: **Don't be shy** (Bromme), **One Step**, and **Katinka**, **Tamerlan** (Nelson); E.10068: **Just for a While** and **Three o'clock in the Morning**, **Waltzes**.

Marek Weber (from the Odeon catalogue) is fast establishing himself in this country. His conducting is first-rate and the light and shade that he gets into this restaurant music is astonishing.

HIS MASTER'S VOICE (10in., d.s., 3s.).

B.1734.—**George Baker** (baritone): **Linden Lea** (Vaughan Williams) and **Beautiful Beatrice** (Mallinson).

B.1735.—**Peter Dawson** (bass-baritone): **Love and Wine** (Coatley) and **The Pagan** (Löhr).

B.1736.—**Walter Glynne** (tenor): **Under thy window** (Thomas) and **Jennifer** (Brahe).

B.1737.—**Sydney Coltham** (tenor): **An Ancient Custom** (Broughton) and—with **Peter Dawson**—**Gog and Magog** (Oliver).

ACTUELLE (12in., d.s., 3s. 6d.).

15143.—**Jamieson Dodds** (baritone): **Onaway! Awake, Beloved** (Cowen) and **King Charles** (White).

15158.—**John Thorne** (baritone): **Bells of Brittany** (Phillips) and **Alanna** (Löhr).

VOCALION.

R.6135 (10in., d.s., 4s. 6d.).—**McEachern** (bass): **The Showman** (James) and **The Tavern Song** (Fisher).

X.9390 (10in., d.s., 3s.).—**Ethel Hook** (Contralto): **Mah Lindy Lou** (Strickland) and **Honey (dat's all)** (Alstyne).

X.9391 (10in., d.s., 3s.).—**Watcyn Watcyns** (baritone): **Linden Lea** (Vaughan Williams) and **A Ballad of Cape St. Vincent** (Löhr).

BRUNSWICK.

13094 (10in., d.s., 5s. 6d.): **Marie Tiffany** (soprano): **Sweet and Low** (Barnby) and **Just You** (Burleigh).

13096.—**Theo Karle** (tenor): **Fallen Leaf** (Logan) and **Smile through your Tears** (Hamblen).

ZONOPHONE.—2415 (10in., d.s., 2s. 6d.).—**Browning Mummery** (tenor): **Little Mother o' Mine** (Burleigh) and **Somewhere** (Waters).

I can only repeat what I always feel about the monthly bunch of ballads, that they are for the most part deplorable material for fine voices; and if there is, as the makers maintain, an enormous sale for this class of record, I can only think that it is because of the singers rather than of the songs. I except *Linden Lea*, *King Charles*, *Onaway!* and a few others, but even these should only be recorded once excellently and then left in the catalogues. It almost makes me cry to hear Walter Glynne, George Baker, Sydney Coltham, McEachern, Mummery, John Thorne, and the rest wasting their talents like this. Ethel Hook is very nearly as good as her sister, and if she had studied legato would be better. Marie Tiffany's is the only record of this batch that I should buy personally, and I would give all the records that the American "master of the heart song," Theo Karle, has done for one record by Maria Ivogün, whom Brunswick still keeps from the English public.

COLUMBIA.—3365 (10in., d.s., 3s.).—**Violet Essex** (soprano): **I am but a simple maid** and **Star of Fate** from *Catherine* (Arkell—Tchaikovsky).

A dainty souvenir of *Catherine* which those who like to hear the *Chanson Triste* and *Chant sans Paroles* sung with words will like all the more because of Miss Essex's sweet singing of them.

COLUMBIA.—3361 (10in., d.s., 3s.).—**Edna Thomas** (soprano): **Negro Spirituals**. Colin Campbell at the piano.

It is quite right that these old "spirituals" should be put on record, and Miss Thomas adds *I've been 'buked* and *Guinea lay down my life* to her list; but *Go down, Moses* has already been very well done by Roland Hayes, and she might have found something else for the other side of the disc.

HIS MASTER'S VOICE (12in., d.s., 4s. 6d.).

C.1137.—**De Groot and the Piccadilly Orchestra**: **Manon Lescaut** (selection) (Puccini, arr. Tavan and Godfrey, junr.).

C.1138.—**Ernest Hastings:** Oh, dear, what can the matter be? (Low) and **The Cautious Lover** (Lee and Weston).

C.1139.—**The Band of H.M. Coldstream Guards:** Musical Jig-saw (Selection) (Aston).

De Groot brings out all the sensuousness of Puccini's music with his usual grace. The *Musical Jig-saw* is one of those exercises for a nimble memory which are either a thrill or a torment; and quite apart from *Name that tune* competitions is an example of fine band conducting. Ernest Hastings is very racy in the horrible cautiousness of a Yorkshire lover, and his diction is admirable.

ACTUELLE (12in., d.s., 3s. 6d.).

15155.—**Garde Républicaine Band:** Les Deux Pigeons (Messenger).

15156.—**Pathé Concert Orchestra:** In a Chinese Temple Garden and Bells Across the Meadows (Ketelbey); also in Pathé, No. 5783.

COLUMBIA.—962 (12in., d.s., 4s. 6d.).—**The Band of H.M. Grenadier Guards:** The Sorcerer (selection).

HIS MASTER'S VOICE.—C.1136 (12in., d.s., 4s. 6d.).—**The Band of H.M. Coldstream Guards:** Capriccio Espagnol (Rimsky-Korsakov, arr. Winterbottom).

HIS MASTER'S VOICE.—D.795 (12in., d.s., 6s. 6d.).—**Symphony Orchestra and Chorus:** Prince Igor Ballet (Borodin).

VOCALION.

K.05086 (12in., d.s., 4s. 6d.).—**The Band of H.M. Life Guards:** Folk Song for Military Band (Vaughan Williams).

X.9388 (10in., d.s., 3s.).—**Regent Symphony Orchestra:** Ballet Russe Suite (Luigini), No. 2, Valse Lente, and No. 5, Marche Russe.

I do not know how the *Prince Igor* Ballet music as recorded would appeal to anyone who did not know it beforehand; but it brings back to me so vividly the rich excitement of Diaghileff's ballet that I must vote it the most desirable of this group. It is very slightly cut in the second half but not so as to matter in the least; and though the men's voices are rather lacking in the Polavtzy spirit, the whole effect is exhilarating to a degree. Surely this must have been one of the numbers that Rimsky-Korsakov rather than Glazounov orchestrated after Borodin's death; at least, one feels the same technical approach in the *Capriccio Espagnole*, also a capital record, by the Coldstream Band. The Coldstream have also done a *Sorcerer* selection on two half records for H.M.V., but Savoyards will probably prefer to have the new Columbia one, by the Grenadiers' Band, on both sides of the same record. Another excellent record is the *Folk Song Suite for Military Band*, charmingly built up by Vaughan Williams.



DANCE RECORDS

One asterisk denotes a good record, two asterisks an especially good one. All are fox trots unless otherwise marked.

ZONOPHONE (10in., d.s., 2s. 6d.).

2422.—**Max Darewski** (pianoforte), "Beside a babbling brook"*** (Donaldson), and "A Corner in Flanders"*** (Howard) (Waltz).

2426.—**Original Capitol Orchestra,** "Felix Kept on Walking" (David) and "Blue Hoosier Blues"*** (Friend, Maskill and Baer).

2427.—**Original Capitol Orchestra,** "Broadway Blues"*** (Morgan) and "Last Night on the Back Porch" (Brown and Shraubstader).

HIS MASTER'S VOICE (10in., d.s., 3s.).

B.1758.—**Jack Hylton and His Orchestra,** "Felix Kept on Walking"*** and "Why Robinson Crusoe got the Blues"***

VOCALION (10in., d.s., 3s.).

X.9392.—**Frank Banta and Cliff Hess** (piano duet), "Covered Wagon Days"*** and *The Ambassadors*, "Easy Melody."***

X.9393.—**The Kentucky Colonels,** "Mamma Loves Papa,"* and *The Ambassadors*, "Somehow (I'm always to blame)."***

X.9394.—**Selvin's Dance Orchestra,** "The West, a Nest and You"*** and "Sleep"*** (Waltzes).

PATHE (10in., d.s., 2s. 6d.).

1753.—**Casino Dance Orchestra,** "Stealing Back to Virginia"*** and "Cut Yourself a Piece of Cake."**

SCALA (10in., d.s., 2s. 6d.).

7036.—**Paul Allen's Orchestra,** "The Duck's Quack"*** and "Oh Gee, Oh Gosh, Oh Golly, I'm in Love."**

WINNER (10in., d.s., 2s. 6d.).

3950.—**Regent Orchestra,** "Last Night on the Back Porch"*** and "Snakes Hips."

IMPERIAL (10in., d.s., 2s.).

1232.—**Imperial Dance Orchestra,** "Covered Wagon Days"*** and "Sobbin' Blues."**

1233.—**Xylo Novelty Orchestra,** "I'm Drifting Back to Dream-land"*** (Waltz) and "Steal a little Kiss while Dancing"*** (Waltz).

1234.—**Majestic Dance Orchestra,** "Somebody's Wrong"*** and "March of the Siamese."**

1235.—**Hollywood Dance Orchestra,** "Slow Poke"*** and *Six Black Diamonds* (with vocal chorus), "Hot Roasted Pea Nuts."**

1236.—**Imperial Dance Orchestra,** "Wonder if she's lonely too?" and *Roy Collins Orchestra* (with vocal chorus), "Steamboat Sal."***

1237.—**Missouri Jazz Band,** "Easy Melody," and *Hollywood Dance Orchestra,* "Oh! Min."

COLISEUM (10in., d.s., 2s. 6d.).

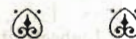
1626.—**The Maryland Dance Orchestra,** "I am but a Simple Maid" from "Catherine" (Tchaikovsky), and "Stealing to Virginia"*** (Kahn-Donaldson).

1627.—**The Coliseum Dance Orchestra,** "When it's Night-time in Italy" and "Everything is O.K. in K.Y. (blues)."***

1631.—**The Coliseum Dance Orchestra,** "Why Robinson Crusoe got the Blues"*** and "Felix Kept on Walking."

BRUNSWICK (10in., d.s., 3s. 6d.).

2476.—**Lyman's California Ambassador Orchestra,** "No, No, Nora!"*** and "Cut Yourself a Piece of Cake."***



Analytical Notes on Brahms' last Sonata (in D minor, Op. 108), played by Catterall and Murdoch—Col. L. 1535-7—and Reviews of other new Columbia and Edison Records are too late for insertion.—Ed.

'Gramophone Tips' for 1924

MATTER QUADRUPLED

Written and published by

Capt. H. T. BARNETT, M.I.E.E.,

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Gramophone Societies' Reports

PRIDE of place must go this month to the Preston G.S., whose hon. secretary, Mr. K. Albert, has won the Symphony Competition; for his achievement—and it is a real one—reflects great credit on the Society.

It is interesting to note that the lecture and demonstration by Mr. Rink, of the Gramophone Company, which were reported in our last issue by the North London P. and G.S., have been repeated at other centres such as Liverpool G.S. and Burnley G.S. with equal success. The secretaries of enterprising Societies are quick to take note of such opportunities. Burnley, by the way, is a newcomer to these columns, and I wish I had room for the programme of the Ladies' Night on January 29th—mostly of Columbia records and all played on a new cabinet Grafonola—which shows an excellent sense of variety and novelty, though it is far from classical. Mr. T. Parker, the hon. secretary of the Morecambe G.S., has also been kind enough to send me the programmes of the last few meetings, and I note that Mr. T. W. Rainford is one of the stalwarts of the Society. His programmes are particularly well arranged. An Edison Amberola evening on January 28th was followed by an Edison Recreation Phonograph evening on February 11th.

The Blackpool G. and P.S. (Mr. Hartley F. Watts, 64, London Road, is the hon. secretary) is another new candidate for these already crowded notes, and Mr. W. L. Phillips, the secretary of the Londonderry G.S.—the only G.S. in Ireland—upbraids me for neglecting his reports; with reason, I'm afraid, but if he only knew—if he only knew—!

PRESTON GRAMOPHONE SOCIETY.—At a very successful meeting, our second, held on January 21st, the varied programme included records that have been for 25 years and more in the possession of our president, Mr. Lockwood; and in the discussion that followed it was generally agreed that, judging by the records heard that evening, recording has not advanced to any appreciable extent. The second part of the programme, given by another member, was received with applause that proved its good taste. At a previous meeting we were able to test—if such a limited experience can fairly be called a test—two sound-boxes: a Tremusa, kindly sent to us by the Repeating Gramophone Co., which proved to be very good on most records but excelled on string records; and a B.R.O.S., which also gave excellent results. The best sound-box, in my opinion, for orchestral records is the Jewel.—K. ALBERT, Hon. Secretary.

THE SOUTH-EAST LONDON RECORDED MUSIC SOCIETY.—Ever since the last visit of Mr. Yeomans (Principal of the Education Department of The Gramophone Co., Ltd.) our members had looked forward to his promised lecture-demonstration on Bach and Handel. So on January 14th their interest was shown by the fact that every available seat was occupied and at the end they gave him prolonged and loud applause. I think I am safe in saying that only in a Society composed of real music-loving enthusiasts could one expect such an interest in the works of Bach, though, as Mr. Yeomans said, there is something in the nature of a Bach revival movement going on; all thanks are due to the Gramophone Co., Ltd., for providing such excellent examples of Bach's music for the benefit of gramophone owners and our special thanks are due to Mr. Yeomans for the way he showed us how we may better understand the great musical giant.

My pen is not capable of conveying his lecture to the thousands who should have heard what Mr. Yeomans had to say but let me briefly state the main points. Play over *Old Folks at Home*, sung by Alma Gluck with violin obbligato by Zimbalist, and you will immediately notice that whilst the vocalist sings the familiar song, Zimbalist plays Dvorak's

Humoresque; you have two tunes going at the same time; this is an excellent example of counterpoint, an understanding of which is necessary for the understanding of Bach's compositions. Then take an actual example of Bach—the slow movement from his *Concerto in D minor* for two violins (Kreisler and Zimbalist). You will immediately see the beauty of this work—one of the most beautiful of the works of Bach and one which requires great intellectual capacity; this capacity is possessed by the two great violinists above mentioned. From this point we were introduced to fugues—dry stuff, many say. But take the *Brandenburg Concerto No. 3 in G* for string orchestra and play the first few bars. You will hear a jolly little tune resembling a hornpipe. That is the key to the whole work, and if you listen carefully you will notice how beautifully the tune slips about from one section of the orchestra to the other; the first violins, second violins, violas and 'cellos. Grasp this work and you will find untold wealth in the works of Bach. We were then told quite a lot about harpsichords and the many beautiful instruments owned by Mrs. Violet Gordon Woodhouse—all most interesting. We heard her play *Fugue in E minor*, which, being very much on the quiet side, was marred by the untimely passing of noisy vehicles. To those near the machine, however, it proved excellent. Following this we heard the *Organ Fugue in C minor* arranged for orchestra by Elgar, another beautiful work though dressed in orchestral colouring—in fact, a most brilliant example of orchestration. This was sufficient to plant in everyone a desire to know more of Bach. Then, by way of interlude, Mr. Yeomans showed how Wagner had been influenced by Bach in *The Mastersingers*; the overture, for instance, is contrapuntal and *The Acclamation of Sachs*, sung by a very fine chorus with orchestra conducted by Albert Coates, was played to make the points quite clear.

I have dwelt somewhat fully on Bach—Handel's works need less introduction. His music is more melodic than contrapuntal, and for that reason I suppose, has met with popular approval more readily. But there is more in Handel than the famous *Largo* and there is more in the *Messiah* than one gets from the usual choral society rendering. With these points Mr. Yeomans dealt in detail, and after explaining the sonata form played the slow movement from *Sonata* for violin (Isolde Menges). There is not much intellectuality in this, but it is most sincere in melodic form and though very seldom played nowadays, merits the inclusion in violinists' repertoires far more than those trifles which bear such names as *Twitterings at Twilight* and the like.

Messiah choruses are usually taken far too slowly and there is all too often a perfect loss of balance between the choir and the orchestra. The H.M.V. record of *Lift Up Your Heads* shows the correct speed, it has "go" and there is a perfect balance. This item, however, is not a very good example of Handel's genius; the tune does not vary much. Another chorus, *For unto us a Child is Born*, is quite light and jovial. A contrast was demonstrated in *Surely He hath borne our Grievs*; this is slow and dignified and is an excellent example of magnificent dynamic writing.

And thus a most enjoyable and enlightening evening came to a close; we were all sorry. In October Mr. Yeomans will be with us again, but those who want to be sure to hear him and in the meantime hear other excellent programmes should join us. A stamp sent to the Secretary, 42, Chalsey Road, will bring full particulars of the Society. Feb. 11th: Popular Programme; March 10th: "Music and Nature"—ERNEST BAKER.

BRISTOL GRAMOPHONE AND PHONOGRAPH SOCIETY.—Our meeting on February 5th marked the start of our fourth year of existence, and took the form of a disc competition,

any make of disc record and any class of record was eligible. The prizes were awarded on the votes of the audience, voting cards being used and a maximum of ten votes being allowed to any record. The competition resulted in a win for Mr. A. Miles with H.M.V. No. D.735, *Perpetuum Mobile* (piano), by Benno Moiseivitch, a really fine record; second place was gained by Edison Re-Creation, *Vesper Hymn*, by Frieda Hempel and Quartet; and third by Aeolian-Vocalion *Liebestraume* (viola), by Lionel Tertis. Mr. T. W. Brown, one of our trade members, ably demonstrated the records, and a hearty vote of thanks was accorded him at the close. Now is a very suitable time to join the Society and full particulars may be obtained from the Hon. Secretary, "Parkside," Howard Road, Westbury Park, Bristol.—H. TODD, *Hon. Reporting Secretary*.

CANTERBURY AND DISTRICT GRAMOPHONE SOCIETY.—The second January meeting of the above Society took the form of a competition, in which members were asked to enter their favourite record. So great was the number of entries that, owing to the exigencies of time, many had to be excluded. The competition was divided into vocal and instrumental classes, and a prize of a new record was given to the winner of each section. In order to test the members' appreciation of the music strictly on its merits, no particulars were announced at the time of playing. Each record was referred to by a number on the voting paper, and no further information was disclosed, either as to the title of the record, composer, artiste, or make of record. The result of the competition may therefore be taken as a strictly unbiased vote. The entries were as follow, in order of merit as decided according to the votes of those present:—

Vocal: *Largo al Factotum* (Stracciari), Columbia; *O sole mio* (Caruso), H.M.V.; *Merrie England*, Columbia; *Moon Daisies* (Coltham), H.M.V.; *Bells of St. Michael's* (Sheffield Choir), H.M.V.; *Song of Volga Boatmen* (Chaliapin), H.M.V.; *Vesti la Giubba* (Lappas), Columbia; *Dio possente* (Cigada), H.M.V. Instrumental: *Quartet in D minor* (Schubert) (Lener Quartet), Columbia; *Finale, Symphony in G minor* (Mozart), Victor; *Melodie* (Squire) (Squire, 'cello), Columbia; *Trio in D minor* (Mendelssohn), Columbia; *Caprice de Nanette* (Coleridge Taylor), Columbia; *Still as the Night* (Strockoff), Columbia; *Serenata* (Schubert) (Kreisler), H.M.V.; *Lilac Time* (Schubert) Columbia; *Bavarian Dances* (Elgar), H.M.V.; *Cavalleria Rusticana Selection*, H.M.V.; *In a Monastery Garden*, H.M.V.; *Concerto in A minor* (Grieg), H.M.V.; *First Suite for Military Band* (Holst), Columbia. It is curious to note that in the vocal section there were no entries of female voices.—GEO S. STEDDY, *Hon. Secretary*.

SHEFFIELD GRAMOPHONE AND PHONOGRAPH SOCIETY.—Our January meeting, held on the 15th, at the Exchange Restaurant, struck quite a new note in that we were fortunate in persuading Mr. J. L. Winkley to give us a lecture, suitably illustrated on "Gilbert and Sullivan." Mr. Winkley is conductor of a local choral society and is also a great exponent of Gilbert and Sullivan's works. As can well be imagined, the two immortal collaborators in comic opera provided a wealth of material on which to construct a lecture and interest was maintained throughout the evening, for in addition to giving a brief history and description of each opera, Mr. Winkley interspersed his remarks with anecdotes, both grave and gay, pertaining to famous personalities associated with the production of the operas. The following little story of Sir A. Sullivan was particularly amusing. One evening, at the performance of one of his operas, he happened to be sitting in the audience and occasionally could be heard humming the airs. At length a gentleman immediately in front of him turned round and said "Excuse me, sir, but I've come to hear Sullivan, not you!" Our lecturer dealt with the operas in the order of their production and in the majority of cases they were represented by one or two H.M.V. records, though

Mr. Winkley himself sang with facility the difficult "Sorcerer's Song" from *The Sorcerer*, and "True Diffidence" from *Ruddigore*. The popularity of the operas never wanes, in fact the reverse is rather the case, and so firmly established in our national life have they become that quotations are regularly taken from them, for instance, who does not know what is implied by a situation described as "Gilbertian"? At the conclusion of the lecture a hearty vote of thanks was passed to Mr. Winkley and his daughter, who ably accompanied him.—THOS. H. BROOKS, *Hon. Recording Secretary*.

THE GLASGOW AND DISTRICT GRAMOPHONE SOCIETY.—January 30th, 1924.—Mr. William Blackadder, 107, Union Street, on this date gave a recital of the February His Master's Voice records at our headquarters, the Ca'doro Restaurant. The most expensive model which the Gramophone Company, Limited, produce, the electric model at 100 guineas, was featured by Mr. Blackadder. In every way it gave a most admirable performance and vindicated the claims of its famous makers. The programme, which had been judiciously selected from the February list, was thoroughly enjoyed by the whole company and was notable for several very advanced specimens of recording. For the first time since the war Wilhelm Backhaus, the great German pianist, reappears on the Gramophone Company's catalogues with a very fine record (on one side *Liebestraume*, by Lizst, and on the other side *Naila*—valse, by Delibes). The Lizst number, although rather hackneyed and a little over sentimentalised by Backhaus is a very excellent proof of the rapid advance in piano recording which the great companies are bringing about. The other side, although a very charming piece, is hardly in Backhaus' vein, and would, perhaps, have better been treated by such a man as Moiseivitch. However, Backhaus gives a very effective performance of it and here again the recording is a noticeable advance on past works. An excellent new record by Frieda Hempel along with a most dramatic rendering of *The Death of Boris*, by Chaliapin, and some delicate chamber music by the Catterall Quartet are all that time will permit of mentioning. The meeting closed with a very hearty vote of thanks to Mr. Blackadder for the recital, to Mr. Cameron for representing him, and to Miss Macleod for operating the instrument.—W. J. ROGERS, *Hon. Secretary*.

THE WEST LONDON GRAMOPHONE SOCIETY.—The prevailing 'flu epidemic caused the attendance at the February meeting to be small, but what was lacking in numbers was more than made up for by the appreciation shown the two demonstrators, Mr. Outwin and the President, Mr. Friend, for their interesting and varied programmes. Mr. Outwin gave an all H.M.V. programme, using an Astra sound-box and a H.M.V. No. 2 alternately. His selections were: *Canzonetta* (Heifetz), *The Prophet* (Chaliapin), *Indian Lament* (Kreisler), *Promesse de mon Avenir* (De Gorgorza), *Pierrot Serenade* (Kubelik), *O Patria Mia* (Destinn), *Oh tu, che in seno agl'in angeli* (Caruso), *Sleale! il segreto fu dunque violato* (Caruso and De Luca), *I have attained the power* (Chaliapin), *Figlia, Mio Padre* (Hempel and Amato), *A Vucchella* (Caruso), *La Rivedrà nell'estasi* (Caruso, Hempel, Rothier, and De Segurrola). Mr. Outwin also introduced two of the Brunswick violin solos by Huberman. Mr. Friend's demonstration: *Emperor Concerto* (Lamond and the Royal Albert Hall Orchestra) (H.M.V.), *Villanelle* (Pasquali) (Col.), *El Milagro de la Virgen* (Caruso) (H.M.V.), *All'Ungherese* (The English String Quartette) (Col.), *Egli è Salvo* (Battistini) (H.M.V.), *Kreutzer Sonata* (Hayward and Bourne) (H.M.V.), *In Armira Si Desta* (Formichi and Ferraris) (Col.), and *Danse Macabre* (Goossens Orchestra) (V.F.).—W. H. EDWARDS, *Vice-Chairman and Recording Secretary*.

CITY OF YORK GRAMOPHONE SOCIETY.—A public recital was held on January 17th, and a delightful programme was provided. *La Villanelle*, sung by Galli-Curci, proved to be a favourite, and was played through again. The recently

issued Chaliapin, *I have attained the power* and *Moto perpetuo*, played by Heifetz, were both very fine records. We are still in need of members and our secretary, Mr. G. Loadman, of 40, Balmoral Terrace, York, will be only too pleased to supply any information regarding our society. We have made the Feasegate Restaurant our headquarters and public meetings and members' meetings will be held there every month; the members' meetings to take place on the first Thursday and the public meetings on the third Thursday.—C. S. K. LEONARD, *Hon. Recording Secretary*.

THE SOUTH LONDON GRAMOPHONE SOCIETY.—A countryman, asked why he preferred chapel to church, replied: "When I goes to hear parson, I must sit mum and take the jaw, but in chapel you can jaw back." An adaptation of this sentiment appears particularly appropriate at annual general meetings, when year-old pent-up fires received added impetus by the prospect of the "old gang" of officers being, as it were, at bay, and standing forth in all their nakedness to render an account of their stewardship.

At the annual general meeting of this Society, which took place on January 26th, these thoughts were brought to mind, and in many ways it is a break in the accepted order of things to discuss the past year's workings, and note the progress which has been made, due, more often than not, to the devotion of those responsible for the conduct of affairs. It must be added source of gratification on this occasion that all the officers eligible were again elected, the only principal change being in that of the recording secretaryship, where the previous holder of the post, Mr. Herbert R. Parsons, was unable to stand again, and to which the present writer was elected in his stead. (In this connection it was decided that the officer should in future be called the "Hon. Reporting Secretary.") The report and balance sheet, as outlined by the hon. secretary, continues to show that the Society is in a healthy condition, fifteen new members having been enrolled during 1923, making a total of sixty-nine. The expenditure has been somewhat heavier than usual owing to special extra meetings and other additional expenses, but the balance remaining in hand of £4 6s. 6d. should prove an ample nucleus with which to start the year. For some time now the programmes at the monthly meetings have been provided by three members nightly, except at the annual general meeting, and it has again been decided to continue this arrangement. During the past year thirty-eight members have been called upon to minister to the enjoyment of the meetings, and it may be inferred therefrom that the whole gamut of music has been drawn upon, and that no stone has been left unturned to render every concert representative of all that is best in recorded form. One innovation that was the subject of an extra meeting was a programme devoted to Beethoven, and it may be noted here that on March 15th there will be a similar occasion when Bach will be the "guest composer," and it is hoped that the enterprise of the committee will meet with its due reward. As is customary, after the serious business of the evening had been disposed of, the members settled down to a short programme contributed by Messrs. Ivory and Herbert, which very successfully rounded off the meeting, these members always being looked upon as repositories of good things. In conclusion it may be pointed out that the Gramophone Company, Ltd., are arranging to give the next concert on Saturday, February 23rd, and on such a unique occasion in the annals of the Society it may be inferred that no additional encouragement is needed to ensure a large and, needless to say, an appreciative audience.—S. F. D. HOWARTH, *Reporting Secretary*.

ODDS AND ENDS

THE EVERPLAY.—At the request of the makers and of some of our readers, one of these needles was submitted to Captain Barnett for examination, and this is his report: "This is an interesting example of one of those gramophone 'needles' in which a fine wire, intended to wear away continually, is fed through a needle-like socket. It has a medium loud tone. I find no tendency for the needle to rattle in the groove of a record in good condition. It will play from ten to twenty records after each 'feed.' The result of a day's work shows that it wears a record less than medium tone needles of ordinary steel. When wear takes place it is at the bottom of the groove only, so that when the record is rough to the 'Everplay' it still has a substantial life in it for a needle not penetrating deeply into the groove. Just the thing for those whose eyesight is bad or who for other reasons may wish to avoid much changing."

THE HINES GRAMOPHONE.—According to expectations (see page 177) enthusiastic letters about this machine have reached us from Glasgow. Apart from a pure, mellow tone and freedom from surface noise—points on which only familiarity can vindicate first impressions—we are reminded by one correspondent of the particularly easy way in which the lid is silently lowered or raised with one hand only; and in combination with the automatic stop—the excellence of which we noted before—this adds very appreciably to the comfort of the "operator." But we withhold endorsement of Glasgow panegyrics till we have an opportunity for exhaustive and comparative tests.

THE LENTHALL.—A score of people were sitting silently in a large luxurious room at the Metropole when a member of our staff crept in on tip-toe, while Galli-Curci and De Luca were singing *Dite alla giovine*. Mr. Lenthall was giving a demonstration of his gramophone. He put on a succession of records famous for their beauty and used only fibre or soft needles. The result was naturally delightful; one could hardly spend an afternoon more pleasantly; it was a demonstration, not a test; and if our representative came away not quite sure that half a dozen other makes of gramophone could not play those records with equal charm, he was quite sure that Mr. Lenthall in a short speech had made a convincing explanation of the experimental processes which had led to the evolution of the machine (sound-box, solid aluminium tone-arm, ball-bearings, etc.) and that the Lenthall must be included in our next tests.

So, too, must the Sonora, about which we hear from so many of our readers. In fact, as soon as the Editor returns to London we shall nerve ourselves for some scheme of testing gramophones and sound-boxes, in which we hope to enlist the active assistance of our readers. Be prepared.

The British Empire Exhibition at Wembley is not far off, and unfortunately we have been too late in applying for space in the music section. It is all bespoken—an excellent augury for the success of at least that part of the exhibition. But our fears that we might have to resign THE GRAMOPHONE to exclusion have been removed by the CHAPPELL PIANO CO., who have most generously offered us the hospitality of their stand—an obvious rendezvous for all gramophonists and player-pianists. We are extremely lucky.

As indicated elsewhere, Nos. 2 and 4 of THE GRAMOPHONE are definitely out of print. We are offering 1s. each for clean copies returned, so that any readers who may be as frantic as they profess to be to complete their sets may have them, but we shall evidently have to put a prohibitive price on them if we want to stop the demands. All other back numbers, that is, of Nos. 1, 3, 5, 6, 7, 8 and 9 are still procurable in varying numbers at 1s. each and postage, but No. 9 will be the soonest exhausted. There are a few of the binding cases left, 3s. 6d. (postage 6d.), and we also stock copies of *Gramophone Nights* and of Captain Barnett's *Gramophone Tips* for the convenience of our readers.

CORRESPONDENCE

De Gustibus Non Est Disputandum

[All letters and manuscripts should be written on one side only of the paper and should be addressed to the Editor, The Gramophone, 25, Newman Street, London, W.1. The writer's full name and address must be given. A stamped envelope must be enclosed if an answer or the return of a manuscript is desired. The Editor wishes to emphasise the obvious fact that the publication of letters does not imply his agreement with the views expressed by correspondents.]

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Every article in the February issue is intensely interesting, so are the letters and various notes. I want to discharge a volume of comments, but will endeavour to keep to modest limits. Although (as noted editorially) Mr. Saunders' article now rather misfires, there is at least one criticism in which he is still fully justified, and that is in the lamentable scarcity of Bach records. The new (H.M.V.) Samuel's record of the *Chromatic Fantasia* gives one hope, however. If only the Gramophone Company would follow this up with one or two of Bach's *Forty-eight Preludes and Fugues* every month what a splendid thing it would be for musicians and students. I am quite sure that such a series would be sound business for the Company.

I am delighted with the Byrd records (H.M.V.), particularly the English singers in the *Kyrie*, *Sanctus* and *Agnus Dei*, and the *Fantasia for String Sextette*. This is music, and music exquisitely performed and finely recorded. Perhaps one day we shall have these beautiful singers giving us Palestrina's *Missa Papae Marcelli* complete, or at least his *Missa Brevis*.

Yours faithfully,
F. LESLIE HEATHORN.

Hampstead.

GHOSTS

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—We have heard such a lot about spirit photography and seances lately, but has anyone heard a gramophone record with a spirit in it? It is probably the same with every copy of this record—namely, Galli-Curci's *Ah fors è lui*—and if it is, I wonder that they ever published it. It is only the recitative that has a "spook" obligato. There is in my copy a squeaky soprano voice very faintly in the background, and, moreover, it is not singing the same as Galli-Curci, so it could not be an echo. Can you suggest anything? Is it the same in all the copies?

I am glad to see that there is someone else in the world besides myself who dislikes Bori. H. F. V. L. (p. 144) seems rather upset about it. I do not exactly know why it is. Her voice, to my mind, seems uncontrolled, especially in her record of *Elle a fui*, which I compared with Alda's. I have a great admiration for Alda. She is one of my favourite sopranos. Others are Galli-Curci, of course, and Hempel and Kurz. I wish we could get Hempel's *Ave Maria* (Schubert). It is on the Musica list but it has a "male chorus" which I do not think could possibly do it any good.

Is it true that the records which Pathé brought out under the pseudonym of Madame X are really Tetrassini? I also should like to know who L'Incognita is on the Zonophone records.

I cannot understand why, in selecting twelve best records, two people represented Galli-Curci by *Una voce poco fa*. I much prefer *Qui la voce sua soave*, which seems to me much more beautiful. If it is her coloratura work they like why not choose the *Air and Variations*? I have all of her records which were considered her Class I records in No. II, except *Charmant Oiseau* and *Ombra Leggera*; I have sent to America for her *Caro Nome*. I hope it will be worthy of the additional expense.

And, lastly, in the December supplement you put down Gerhardt as singing *Wohin* on H.M.V. She is not in my American, English, or German catalogue.

I have secured you three more readers. Not many I know, but it all helps. I wish the gramophone a prosperous New Year.

Hampstead.

Yours truly,
Fosc.

[1. Has any other reader heard this ghost? 2. I have never heard that Mme. X. was Tetrassini. We believe that L'Incognita on the Zonophone is an Englishwoman. 3. Gerhardt was a slip of the pen for Hempel. 4. Thank you for your help and good wishes.—Ed.]

"CUTS."

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—With regard to the vexed question of "cuts" in recorded music, I think there is something to be said in favour of this practice. For instance, the ordinary man who can only purchase two or three records a month does not generally want to buy music of only one type, good as it may be. Variety is the spice of life, and it is surely best to purchase about equally recordings of pianoforte, orchestral, vocal and instrumental music. I have lately purchased Beethoven's *Fifth Symphony* complete, and although I am very pleased with it, I must say that the seven intervals required for changing the records rather detract from the performance, and I do not think I shall purchase any more of these complete works. I see that the H.M.V. Co. have just published a Brahms quartet complete in four records, and although this may be very useful for students I maintain that the ordinary music lover is rather unlikely to buy it, especially if it takes two months to do so.

Until records are made to play 10 minutes or more per side, so that a complete quartet, sonata, or symphony can be done on two records, I prefer the Aeolian Co.'s method, which is apparently to issue (with very few exceptions) two records only of any work. To vary an old saying, "What the ear doesn't hear the heart doesn't grieve over," and if the recording companies, for condensing purposes, cut out a portion of a work I do not see that the public are any the worse for it, although the critic may consider the work spoilt. So it may be for him, but if the ordinary man is enabled thereby to become acquainted with a larger number of works, surely that is to the good.

Cheam.

Yours faithfully,
H. R. G.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—All praise to you for the efforts you have been making to convince the recording companies that there is a public for all the good music they can give us, but are you not tending to plead the cause of the music student rather than that of the mere music-lover, who, it should be remembered, forms the big majority of this public? Much has been said in your columns with the weight of your influence behind it as to the villainy of the companies in issuing isolated movements of chamber music works, etc., and subjecting the movements to "cuts." I myself find that isolated movements can be wholly satisfying, as given us by the Lener Quartet, for example, and as for "cutting," if skillfully done so as to leave no trace of obvious patching, the limitations of the present-day record are surely justification enough.

In the *Andante* from Brahms' *Quartet in A minor* (Col. L.1520), it appears that only 47 bars out of the 125 composing the complete movement are recorded. Nevertheless this record gives us some four minutes of lovely music, yet your reviewer (p. 183) can say of it that it is "worthless from the musical point of view." There you have it; he has in mind, obviously, the student, not the lover of music in the broad sense.

Moreover, when the recording companies acquire merit sufficiently to issue works complete down to the last note (and this means "The nine records, complete in art album, price £3 7s. 6d." and so forth) we are not to be allowed unchallenged to spend our lowly 7s. 6d. on our favourite movement and be content. As one of your contributors puts it (p. 73), "The writer has heard authoritatively of isolated discs being purchased, simply on account of some pleasing theme contained therein; a more ignorant proceeding can scarcely be imagined." This gentleman protests too much, and I suspect him of an attempt to say the right thing, but if I am to take him seriously I suggest that a movement from an orchestral or chamber work is at least as self-contained as the general run of songs from the operas, which have caused no grumbling in your pages so far.

No, Sir, there is plenty of work at hand for your powerful pen, but let it be for the greatest good of the greatest number, and ask the students to stand aside until the "World Record" or some such process is perfected.

I am glad to see that the short-measure scandal is well to the fore. Mr. C. W. Roberts' remarks on page 191 are not a bit too strong, but of course the real cause of complaint is not that the Ravel work could have been put on one 12in. record, which it could not, but that it would have easily gone on two 10in. records. I personally think that the Septette was not very well recorded and not very well worth recording; as your reviewer says, there is very little meat in it.

Yours faithfully,
E. G. GAMBLE.

STORING AND CATALOGUING A RECORD COLLECTION.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I have often noticed the careless and slovenly manner in which the average gramophone owner keeps his records, so perhaps these few notes on how I think a collection should be stored and catalogued may be of interest to your readers. The discs should be kept on end each in a thick envelope (as supplied by most dealers) and packed reasonably tight along the shelves of a cupboard, or if a cupboard is not available, a wooden box of correct dimensions can easily and inexpensively be made. Preferably the shelves (or box) should be divided into several divisions, each capable of holding about 50 discs. I do not recommend the use of albums, which are expensive in the first place, bad from a wearing point of view, and invariably have a happy knack of warping the records quite regardless of whether they are stored on end or kept flat. Each disc should have its number stuck on the right hand top corner of the front of the envelope. I number my 12in. 1 and upwards, and 10in. 601 and upwards, and auctioneer's lot numbers admirably serve this purpose. These, however, are a little difficult to get without the word "lot" included, but can be obtained, and are, of course, much neater than written numbers. The compiling of the catalogue of records is a more complicated matter altogether and to hit on a system by means of which titles may be added to or deleted from without entailing a lot of work is not easy. If a collection numbers more than, say, 200 records, I think it advisable to divide the catalogue into several sections. I have mine in four. Volume 1 is for orchestral music, volume 2 for vocal music, volume 3 for instrumental solos and chamber music, and volume 4 miscellaneous, including band and dance music, humorous songs and recitations. Spring-back covers of about 8in. by 6 in. form an ideal binding. Each artist and organisation should be allotted a page and the titles of the records together with their numbers arranged alphabetically, e.g.:—**Galli-Curci, Amelita** (Soprano): 222. *Barbiere di Siviglia: Una Voce* (Rossini); 186. *Dinorah: Ombra leggiera* (Meyerbeer); 161. *Don Pasquale: Quel guardo* (Donizetti); etc., etc.

Sometimes it is more convenient to list under the name of a subject-heading, especially in the case of complete works, e.g.:—**Mastersingers (Wagner), A Selection from The:** 371. *Overture* (two parts); 372. *The Chorale: Opening Act I*; 372. *Walther meets Eva and Magdalena*; etc., etc. Here under the heading the cast and name of conductor should be given if the work is more or less complete, if only a record or two from a set I think it best to include the names of the singers concerned in brackets after the titles and omit the cast altogether. An index should be incorporated in each volume giving a list of the singers, organisations, and subject-headings, and if possible the whole should be typewritten.

West Acton.

Yours faithfully,

MOORE ORR.

ESPERANTO RECORDS

(To the Editor of THE GRAMOPHONE.)

SIR,—I wish to compliment you on your excellent journal. All the articles in the January issue are good reading and should be of great service to a gramophone user.

If you will allow me I should like to make a suggestion, namely, that you should, if possible, induce one of the record makers to issue records of the chief Esperanto hymns and songs. There are now hundreds of thousands of esperantists in all the quarters of the globe, and a great many societies and clubs. It would be a great advantage if esperantists could purchase records of their principal hymns and songs such as *La Espero*, *La Voco*, *La Vera Fratara*, etc.

National Esperanto Congresses are held annually in each country (this year's British Congress will be held at Chester at Whitsuntide), and there is also an International Congress held in some large city. Last year it was held at Nurnberg and was attended by about 4,000 persons from 42 different countries. This year the International Congress will be held at Vienna, and preparations are being made on an extensive scale. I feel sure there would be a good demand for records even from non-esperantists, especially for *La Espero*. I enclose copy of this hymn, and also a list of the Esperanto Societies in Great Britain.

The British Esperanto Association, 17, Hart Street, London, W.C. 1, can provide the music, and I have no doubt would arrange for a vocalist.

Faithfully yours,

South Croydon.

J. BREDALL.

DANCE MUSIC—A DEFENCE.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I much appreciate your most excellent magazine, and wish it every success. I cannot, however, allow to pass unchallenged some statements of Mr. R. A. Saunders in the February number. Fox-trots and dance music we are led to believe are "contemptible and unoriginal fripperies," an "enormous rubbish heap." To the connoisseur in the delicate art of subtle and unobtrusive syncopation these words come as a staggering blow. Can anyone claim that *Kitten on the Keys* (by one of our greatest living masters) is unoriginal? Further, it is a melody that, under the baton of Richard Strauss, recently calmed a panic-stricken Viennese audience. That there is good, mediocre, and inferior in every sphere of music is a platitude, yet do we, with pure melody as our ultimate and honourable aim, cast slurs on the obviously bad in "classical" music? Moreover on examination of the modern 10in. dance record, is not the improvement on the dreary old 12-incher, laboriously played by a string orchestra, utterly unsuited for the work, immediately apparent? Is this progress to be unhesitatingly deplored? No, Sir, let us have fair play and continue to record and improve the standard of every worthy type of music.

Cambridge.

Yours faithfully,

C. W. L. LAMOTTE.

P.S.—I trust this callousness towards dance music is not attacking the staff of your otherwise excellent paper. Under "Dance Music" you mention *That Red Headed Girl*. The correct title of this number is *That Red Head Gal*. I feel certain that this must have been only a slip, perhaps the label of the record itself was at fault.

JEWEL AND ASTRA.

(To the Editor of THE GRAMOPHONE.)

SIR,—I have not seen in your columns any notice of the Combination Orchestrathone (Vocarola) with Jewel sound-box. With this combination I have recently played the accompanying programme to an audience of friends accustomed to good records, on H.M.V. and Orchestrathone with Astra. They were much pleased with the H.M.V. records, but they were unanimously of the opinion that the Edison records were the most pure, flawless, and clear-cut that they had ever heard.

I have gone over most of my H.M.V. and Columbia records with Astra and with Jewel. The quality of the reproduction is different; and, while Jewel is more crisp, Astra is more pervading. Astra is more powerful, so that with an equality of loudness a softer needle has to be used for Astra than for Jewel. It seems to me that Jewel is superior for all female-voice songs, for at least some tenors and baritones. For basses Jewel is quite good, but short and crisp, not so weighty and noble as Astra. As Jewel is more brilliant in treble and less weighty in bass, it reproduces the violin and some quartettes better than Astra. Jewel is also very successful in some orchestral works, but Astra, on the whole, is better for orchestras. Astra can bear an extra loud needle better than Jewel. The difference between the short crisp bass of Jewel and the full noble bass of Astra is well heard in Elgar's *Polonia* (H.M.V. D.493).

On the whole, I think that I could not have found a better complement to the Astra than the Jewel, and that with these two I need no other. Mine is the additional advantage that I can play the Edison records (also Pathé, if I wish) with the Jewel.

With the Jewel Sound-box.

Edison Records.—1. *Prière* (Boellmann) ('cello), Maurice Maréchal. 2. *Crucifix* (Faure), Verlet and Langevin. 3. *Gloria* (*Twelfth Mass*), Gregorian Choir. 4. *To a Wild Rose* (MacDowell-Zöllner), Zöllner String Quartette. 5. *Caro Nome, Rigoletto* (Verdi), Frieda Hempel. 6. *La Dove prende, Flauto Magico* (Mozart), Rappold and Laurenti. 7. *Adagio religiosi*, 8. *Allegro, Concerto in D minor*, Op. 31 (Vieuxtemps) (violin), Vása Prihoda. 9. *Rondo, Sonata in C* (Brevall) ('cello), Maurice Maréchal. 10. *Non mi dir, Don Giovanni* (Mozart), Frieda Hempel. 11. *Andante, Symphonie espagnole* (Lalo) (violin) Vása Prihoda.

H.M.V. Records.—12. *Allegro molto moderato*, 13. *Allegro vivo*, 14. *Adagio*, 15. *Allegro molto, Piano Quartette in C minor*, Op. 15 (Faure), The Beatrice Hewitt Piano Quartette. 16. *Orchestral Interlude and Procession of the Guilds*, 17. *Hans Sachs's Panegyric on German Art (Finale)*, *The Mastersingers* (Wagner), orchestra conducted by Albert Coates, Robert Radford and Chorus.

Yours sincerely,

D. WILKIE.

ORGAN RECORDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—On page 158 of your January issue "H. T. B." implies that Bach's *Tocatta* and *Fugue in D minor* (Col. 1704) gives a good reproduction of organ tone. I beg to differ, as I think that the tone is not pure, and I know several people who agree with me. The chief difficulty of recording the organ is that the bass notes do not "take" properly, a fault found in the record in question. The *Tocatta* is given in full, but the *Fugue* is cut to such an extent that it is practically useless.

The organ has been successfully recorded in America, and I wish that the English companies could see their way to issuing some records of organ music. The present selection of organ records consists mainly of arrangements, most of which (e.g., *Hallelujah Chorus*) can be more effectively rendered by some other medium.

At present the best record of organ music is Bach's *C minor Fugue*, scored by Sir Edward Elgar and played by the R.A.H. Orchestra (H.M.V. D.614). I can thoroughly recommend this magnificent record, but it is to be hoped that we shall soon have this class of music performed on the instrument for which it was composed.

Yours faithfully,
FRANK HAYES.

TWELVE BEST RECORDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—I find that your magazine gives me just the help I need for the selection of records. In your November issue "T. R. S." asked readers to put forward their choice of twelve favourite records, and I give mine herewith.

Aida. *O patria Mia*, Gadske (H.M.V. 2-053147). *Madam Butterfly*. *O quanti occhi fidi*, Alda and Martinelli (H.M.V. 2-054132). *Aida*. *O terra, Addio*. Fleta, Austral and Thornton (H.M.V. 2-054132). *La Gioconda*. *Gia te vedo*, De Muro, Baldini, Bettoni, and Janni (H.M.V. 054477). *Ave Maria* (Schubert), Mischa Elman (H.M.V. 07995). *Hungarian Rhapsody* (Liszt), Jan Paderewski (H.M.V. 05714). *Cavalleria Rusticana*. *Viva il vino spumeggiante*, (Brindisi), Caruso (H.M.V. 52193). *Così Fan Tutti*. *In uomini in soldati* (Mozart), Lucrezia Bori (H.M.V. 753054). *Unfinished Symphony*. *First part of first movement*, Royal Albert Hall (H.M.V. D.164). *Largo* (Handel), Kreisler (H.M.V. 2-07906). *La Sonnambula*. *Ah, non giunge uman pensiero*, Tetrassini (H.M.V. 2-053041). Galli-Curci, Martinelli, Tetrassini, and Fleta are among my favourite artists.

Cambridge.

Yours truly,
J. T. FLETCHER.

FIBRE NEEDLES.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—On going through your January number I was much interested to come across a letter on fibre needles, written by a Mr. Gilman, of Purley. My experience with fibre needles has been exactly as his, and after seven years' experience with most of the leading makes and types of machines, sound-boxes, needles of steel (ordinary and semi-permanent), ivory, wood, and even thorns, I have come to the conclusion that there is nothing to touch the American fibre needle for a natural and a musical tone, on any class of record, band, vocal, or instrumental; that is to say, if used with a suitable type of machine. This should be a horn model, with straight tone-arm and light sound-box. For fibre needles there is no worse combination than the usual hornless type with its goose-neck tone-arm, and generally heavy sound-box. This type of tone-arm cuts off much of the volume of sound, and the box breaks the points of the needles on all but the very lightest of recordings. Personally, I have very little trouble either with broken points on the heavy records such as Caruso, Chaliapin, etc., or absence of volume on light stuff, such as violins or cellos. My present outfit is a machine with a 23in. brass horn, straight tone-arm, and a Columbia No. 6 sound-box with stylus bar properly cut (on the straight, and not on the skew) to take fibres. If any of your Birmingham readers are interested and have a machine, sound-box and needles from which they think they can get better results musically, I shall be very glad to hear from them, and perhaps arrange a demonstration.

I notice that Birmingham is about the only big town which has no gramophone society; can't some of your readers do something in the matter?

Yours truly,
B. G. BAKER.

11, Church Street,
Lozells, Birmingham.

SIR THOMAS BEECHAM.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Would it be going too far for you to suggest through your columns to the recording companies that if they do a Mozart or Haydn symphony the conducting should be in the hands of Sir Thomas Beecham, than whom there is no better interpreter of these composers? I often regret the disappearance of Beecham's name from record lists. I have never heard such absolutely satisfying renderings of *Figaro* and *Magie Flute* overtures as those done by him for Columbia, while his *Oiseau de Feu* record is really remarkable. Now that H.M.V. and Columbia have done so well for Wagner and Beethoven, could they not be asked to give us more, much more Mozart; a piano concerto, a symphony or two, and a complete opera, or excerpts on the generous and capable lines of the *Ring* and *Meistersinger* series!

If we can have complete operas by second- or third-rate composers like Verdi or Gounod, why can't we have one by the peerless Mozart?

By the way, I have lately obtained Beethoven's *Pastoral* on five double-sided 12in. Odeon. The recording is only so-so, but the scratch comes out very well indeed!

Wishing you every success.

Yours sincerely,
J. MEEK.

AN EXPENSIVE HOBBY.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—Thanks and compliments and congratulations for and on your new monthly. *Re* name of proposed society, why not "The Gramophone Society" or "Gramophone Musical Society"? *Re* your coming books on opera, surely you are asking for worry, work, and trouble, especially as you are doing so well in the monthly supplement (more than any of your contemporaries have done the last ten years). *Re* those same supplements (now for the powder), who is responsible for the inclusion of records not on the market? e.g., first supplement, *Celesta Aida*. Four Fonotopias are mentioned—Anselmi, Bonci, Vignas, and Zenatello; according to my up-to-date list only Anselmi is available. If the intention is to mention all records of the item, you have missed many; I have Beka, Lenghi Cellini (H.M.V.), John Coates (Odeon), Lloyd Chandos, McCormack and Slezak, and that does not exhaust possibilities. Please excuse fault finding, but I have been a keen "gramophonist" for seventeen or eighteen years, and my particular form of mania is not only sound-boxes and needles, but comparisons of different renderings. Thus I have about twelve *Salve dimoras* in four languages, about twelve *Celeste Aidas*, and instrumentals the same, seven *Liebestraumes*, and so on. I would specially recommend this game to some of your correspondents. Awfully expensive but very interesting.

Cardiff.

Yours faithfully,
R. TEASDEL.

SELECTION OF RECORDS.

(To the Editor of THE GRAMOPHONE.)

DEAR SIR,—In congratulating Mr. Herbert Rothera (January, page 167) on his list of records, because it shows great discrimination, I note he includes the H.M.V. version of Schubert's *Unfinished Symphony* among the records he says "he should be sorry to be without." If he is prepared to accept the advice of one who has "had some," I would say to him, "Do as I have done, and withdraw it from your library and replace it with the three V.F. 12in. double-sided discs, Nos. 540-1-2." Both firms' records are as admirable as one could wish, but H.M.V. have abbreviated the "Unfinished" to an outrageous extent.

Readers who may have secured the recent fine issue by V.F. of the Lyric String Quartet's interpretation of Beethoven's No. 1 *String Quartet* (571-2-3, three 12in. double-sided discs) should note that the numbering on the discs is not quite correct. Disc No. 2 should be altered from "2nd movement, Parts 1 and 2" to "2nd and 3rd movements"; the third disc records the *Finale* only and not, as stated, the third and fourth movement. V.F. records are not the only ones to err in this way, for the second disc of H.M.V. *Ballet Egyptian* of Luigini (D.17) in my collection has the sequence of the movements reversed, so that the *Finale* comes before the movement designated No. 4, but really the third. To anyone who knows the work the mistake is easily rectified, but those who have not heard it at first hand must think Luigini has some curious ideas of construction.

Yours faithfully,
HERBERT H. WARDLE.

NOTES AND QUERIES

(In response to the suggestion of several readers who understand that we cannot at present cope with the numerous questions that reach us from correspondents—partly from lack of time and partly from lack of encyclopædic knowledge—we are starting this month this page of numbered comments and questions. Readers will save us a lot of clerical work if in replying they will quote the number to which they refer, write only on one side of the paper, and condense their answers to the utmost. For instance: "N. and Q., No. 2.—A. D. T. (Denbigh).—It is Tudor Davies. J. B. (Brighton) (John Brown, 3, Colorado Terrace, Brighton)." Similarly with questions. Full name and address must in all cases be given for reference.)

(1) C. M. (Durham).—"Has Beethoven's famous Septette ever been recorded? I think the Minuet and Theme with variations could be recorded without any danger of loss by the gramophone companies."

(2) A. D. T. (Denbigh).—"I recently acquired a H.M.V. record (D.43) of *Take a pair of sparkling eyes*, which, so the label says, is sung by Tudor Davies. On turning this up in the catalogue I find that the singer is John Harrison. Which am I to believe?"

[It is Tudor Davies. This will appear in the new H.M.V. catalogue. Presumably a new recording with the old number.—Ed.]

(3) G. A. J. (Derby).—"I am particularly anxious to secure a selection from the following makes of records: Musica, Odeon, Vox, Coliseum, and the German H.M.V. Will you kindly furnish the addresses of makers of the above to whom I can write for catalogues direct?"

(4) A. H. A. (Wallasey).—"Can you please give me the names and addresses of one or two manufacturers of card envelopes for gramophone records such as are given with each record by many dealers? I am changing my filing system and wish to use these and do not feel called on to pay retail price for a large quantity (about 250), nor do I want any dealer's name and address on them."

(5) M. A. (London, S.W. 7).—"I should be very grateful if you would tell me which bars are cut from the third movement of the *Seventh Symphony*. . . . I venture to predict a great sale for a complete H.M.V. album of *Messiah* records if your suggestion bears fruit."

(6) H. E. B. (Brighton).—"Do you know of any recording of the *Hall of Song* (Tannhäuser)?"

[Was recorded by Miriam Licette in English for H.M.V. but has been taken off the catalogue, I see.—Ed.]

(7) A. H. H. (Oldham).—"Since being in my possession all my records have been played with H.M.V. loud tone pins. Recently, however, I have tried several different makes, and I am wondering now if this has been a foolish action on my part and one likely to do more harm than good."

(8) J. H. B. (Altrincham).—"I should be obliged if you can tell me where the vibrations are in the grooves. Under the glass these appear at one side (outer edge of the groove). Is this correct, please? The opposite side of the groove seems to be straight as a guide for the needle. Is it possible to get H.M.V.'s *Paust* translated into English?"

(9) C. O. O. (Upper Norwood).—"Captain Barnett, in his useful little book, strongly recommends a piano record (Coliseum) called *Slavonic Rhapsody*. I bought the record, and was surprised to find that, though the printed title appeared on it as quoted, yet the music reproduced was none other than that of the famous *Hungarian Rhapsody* (No. 2)."

(10) T. K. (Willington Quay-on-Tyne).—"Could you issue a supplement of Spanish and Italian songs—in their original words; for instance, *Pimpinella*, *Lolita*, *Guardana' a Luna*, *Luna d'estate*, *Mandolinata*, *Ay-ay-ay*, *La Spagnuola*, *El Celoso*, *Malagueña*, *Sérénade espagnole* (Landon Ronald), etc., etc."

[This is under consideration.—Ed.]

(11) W. S. L. (Hessle).—"Are the following songs available on records? *Good Night* (Simson), *Who sings of England*, *The Amorous Goldfish*, *The Guardian Angel*, *I will not doubt*, *The highway of life*,

The cottage where dreams come true, *Four little candles*, *The beautiful Land of Nod*, *Top of the hill*, *A Flower from Memory's Garden*, *Most wonderful of all*, *Out here in God's Garden*, *My Dream Garden*, *Since I have loved thee*."

(12) M. G. L. (Edinburgh).—"I have a cabinet H. M. V. gramophone of 1914 make, with Exhibition sound-box. Would a new sound-box be an improvement, as I believe mine must be out of date? If so, what kind of sound-box do you advise? I use only one for all kinds of records as I do not know anything about the mechanism of my gramophone."

(13) D. M. A. (Glasgow).—"I wonder if you or any of your readers could tell me if there are any records available of the incomparable 'Queen of Scottish Song,' the late Miss Jessie MacLachlan?"

(14) O. M. B. (Edinburgh).—" . . . Would you please let me know the finest record or records of the following: Patti, Ruffo, Amato, Butt, Melba, Paderewski, and Caruso?"

(15) T. W. (Edgware).—"Would you oblige by advising me as to which are Robert Radford's best records?"

[The following list is not exactly Mr. Radford's own selection, but it can claim to have his approval: *When a maiden takes your fancy* (Il Seraglio), Galitzky's song, *If I were a Prince* (Prince Igor), *My power is absolute* (Boris Godounov), *When the king went forth to war*, *She alone charmeth my sadness*, *Why do the Nations* (Messiah), *O Fair Palermo*, *Pogner's Address and Craze*, *craze* (Mastersingers), and *Father O'Flynn*.—Ed.]

(16) G. O. (Barnet).—"Is there a good tenor record in existence? I have been looking for one for years, and have decided that there isn't one. The best I can find is the Prize Song from the *Mastersingers* by McCormack (H.M.V. 02846) but, beautiful enough in parts, it records a strangled and tinny-voiced McCormack on the high notes."

(17) G. W. (Birmingham).—"Can you inform me if the *Marche Slave* of Tchaikovsky has been recorded in full? I note that Columbia and H.M.V. have done it but have only given one side of a 12-inch disc to it—no doubt a cut version."

(18) F. H. (Sheffield).—"I have tried (and failed) to get hold of the translation of *The Mastersingers* used in the recently issued records and should like to suggest that you publish them in one of the supplements."

[If the gramophone company cannot afford to do this, how can we? The English translations used by the singers in all the H.M.V. Wagner series are published by Messrs. Schott.—Ed.]

(19) J. L. T. (London, W. 1).—"Which is the best vocal record of the *Miserere*?"

[I know none better than H.M.V. 2-054007, Caruso and Alda.—Ed.]

(20) F. D. S. (London, S.W. 6).—"Can you or your readers tell me whether there is a steel needle on the market with triangular shank to fit fibre-cut boxes? If not, why not?"

(21) J. R. (St. Helens).—"Can you or one of your readers give me the words of the first verse of *Carry me back to old Virginia* as sung by Alma Gluck in her incomparable way?"

(22) R. J. L. (Jersey).—"The best record of Raff's *Cavatina*? I see the H.M.V. have it by Elman, also by Marie Hall and Maud Powell. I do not see it in the Columbia catalogue for violin."

(23) I. T. (Swindon).—"The finest records of Titto Ruffo and your opinion of the records of Tamagno and Plançon? Do you consider that loud tone steel needles produce more wear and tear upon records than medium tone?"

(24) W. L. O. (London, W. 12).—"Last week I had the pleasure of hearing the Brunswick records and I fully endorse all you say about them. The records of Huberman are simply thrilling, particularly the gorgeous *Romance* from the *Wienawski Concerto* and the exquisite *Capriccio Valse* by the same composer; the beauty of the music, the double stopping, trills and harmonics in this latter simply take one's breath away."

(25) E. W. (Manor Park).—"The best orchestral recordings that I have heard and possess—and I have heard nearly all of all makes—are as follows: H.M.V.—*Symphony from the New World* (Dvorak), *Symphony No. 6, the Pathetic* (Tchaikovsky), *Scheherazade Suite Symphonique* (Rimsky-Korsakov); and two gems on d.s. records, *Lohengrin Prelude* (Wagner) and *Polonia Overture* (Elgar). Columbia.—*Seventh Symphony* (Beethoven), *Hebrides Overture* (Mendelssohn).

"Beethoven's *Emperor Concerto* and *Violin Concerto* need no recommendation, both H.M.V. How I wish they would bring one out each month! *Hungarian Fantasia* (Liszt) H.M.V. is another very good recording, and the piano is heard better than at an actual performance. *Romance* (Wienawski), the best Heifetz record, *Fugue* (Beethoven) the best Flonzaley record, *Capriccio Poétique* (Liszt) the best Cortot record, *Valse in G flat major* (Chopin) the best Moisevitch record. Lamond is good always."

(26) R. D. K. (Batley).—"Could you persuade one of the companies to give us Mozart's *Eine Kleine Nachtmusik*, Brahms' *Sextets*, and the completion of Schubert's *A minor Quartet* (only the minuet has been recorded)? Surely we will not have to wait long for some Beethoven Quartets other than those of Op. 18? I am also bold enough to ask for the Bax *Quartet in G*. The recording of songs by Dowland, Campion, and Bartlet in the January catalogue makes me hunger for more. It looks as though you would have to crave for whole songs next; for we are only given one verse of the Dowland!"

(27) S. H. D. (Wadebridge).—"Why cannot we have sections of fifty members who would each subscribe, say, two dozen second-hand records and pass them round monthly in rotation? A few simple rules as to breakages and damage—lists to be submitted—a membership fee—and the address to which records should be sent; and in return a monthly surprise of twelve parcels a year. Of course, many would be worn out after a while, but what if a wealthy member should casually put in a set of *The Mastersingers*? . . . It would be interesting to hear what others think and whether a library could not be formed on a workable basis in this way. How else can poor country members hear before they buy?"

(28) S. D. I. (Cambridge).—"I should like to recommend the following pieces for recording: Brahms, *Viola Sonata* Op. 120, No. 1 in F minor; Covelli, *Sonata in E minor* for violin and piano; Bach, *Brandenburg Concerto* No. 5; Brahms, *Quartet in D*, Op. 76 No. 5 (first, third, and fourth movements, the second having been already done); Ravel, *Quartet in F*, second movement (the rest have been recorded, but only the last *in toto*); Valentini-Salmon, *Sonata in B flat* for 'cello and piano; Beethoven, *Prometheus Overture*; Elgar, *Falstaff Overture*; Boughton, 'Eochaidh's Song' (Act 1) and 'Minstrel's Song' (Act 2) from *The Immortal Hour*; and Vaughan Williams, *Fantasy on a Theme by Tallis* for orchestra."

(29) H. E. S. (Sheffield).—"I require good renderings of the following: (1) Quartette from *Rigoletto*—H.M.V. buff label barred on score of price; (2) 'Miserere' from *Trovatore*; (3) 'La fatale pietra' and 'O terra addio' from *Aida*; (4) 'Ernani, Ernani, involami'; (5) 'O suave fanciulla' from *La Bohème*."

[You will be safe with the Columbia version of the *Rigoletto* quartet. The best *Miserere* I know is Caruso and Alda. I fancy Mullings and Stralio have done a good record of the *Aida* songs. Hackett's *Paradiso* is the best, but it is a very short and single-sided record.—Ed.]

(30) A. E. H. (Barry).—"Can you recommend records, not single-sided H.M.V. celebrity, for the following: 'Una furtiva lagrima' from *L'Elisir d'Amore*; Brindisi duet from *Traviata*; 'Solenne in quest'ora' from *La Forza del Destino*; 'Adamastor' from *L'Africana*; 'E lucevan le stelle' from *Tosca*?"

(31) J. A. S. (Dudley).—"The best record of *Bella figlia dell'amore*, which seems to have been recorded four times by H.M.V. alone?"

(32) F. P. (Manchester).—"I cannot quite agree with your remarks about Lappas. I do not think I have ever heard *Vesti la giubba* sung better on any record, even by Caruso. . . . Please tell me which you think is the better all-round box for fibre, H.M.V. No. 1 or No. 2. . . . May I recommend G. Parker's 'Oh! my Lisbon, thou dearest, fairest,' from *Don Sebastiano* (Donizetti) which I have on a Zono? The only other record of it that I know is by Battistini."

(33) W. M. M. (33, Howard Place, Edinburgh).—"Words wanted: *Adamastor, re dell'onde profonde*; *Ay, ay, ay*; *Air des Adieux* from *Jeanne d'Arc* (Tchaikovsky) and Neapolitan songs."

(34) J. H. (The Strand House, Rye, Sussex).—"Words wanted: *Echo Song* (Galli-Curci), *Angels' Serenade* (Alma Gluck), *Many a dusty mile* (Gresham Singers), *Antonia's Song* (D. Argol), *Ay, ay, ay* (Fleta), *Hagen's Call and Watch* (Norman Allin in English), *Bandoliero* (Peter Dawson)."

(35) R. J. C. (Leyton).—"I would like to pay public tribute to a little-known record, Actuelle 10387, two arie from *Sonnambula* and *Falstaff*, sung by Titto Schipa (4s.)."

(36) A. H. B. (Old Hill).—"Correction: February GRAMOPHONE, p. 180. Bach's *Prelude and Fugue in C sharp* should be H.M.V. D576, not 567."

(37) L. A. O. L. (Malta).—"Cleartone Needles, made in U.S.A.—no name of maker on the packets—exceptionally loud and clear. Can anyone tell me if they spoil the record at all? If they don't, can anyone tell me who the makers are?"

(38) C. E. R. (Birmingham).—"I should like to know of some really good talking, elocutionary or humorous records (not singing): also of orchestral records in which the tympani are well produced."

(39) A. B. (Leith).—"Is it possible to get a Band or Orchestral record of *La Petite Tonkinoise* (Scotto and Christine)? It used to be in the H.M.V. catalogue once."

CONCERTS

Spencer Dyke String Quartet.—Wigmore Hall, January 30th.

A new quartet, *In Gloucestershire*, Op. 35, by Herbert Howells, the R.C.M. professor, was sandwiched between Brahms's in B flat major (Op. 67), of which the *Andante* and *Agitato* (*Allegretto non troppo*), the *locus classicus* for the viola, have been recorded by the London String Quartet (Col. L.1151), the latter only by the Catterall Quartet (H.M.V. D.594), and the Dvorak "Nigger" Quartet in F major (Op. 96), of which only the *Lento* (taking eight and a half minutes to play) has been recorded on one side of a 12in. record by both Flonzaley and Lener Quartets! This gives a good idea of the fatuity of the duplication in chamber music records. The lovely third movement, *Molto Vivace*, has never been recorded, nor the *Finale* (*Vivace ma non troppo*), though each of them takes four minutes to play.

Most critics agree that the Spencer Dyke Quartet is as good as the very best. Which of the recording companies will secure its services? One comes away from these chamber concerts smouldering with rage because the access to such beauty and refinement is still denied to all but a handful of listeners.

Miss Helen Henschel.—Wigmore Hall, Tuesday, January 15th.

I do not find Miss Henschel's name in any catalogue, and this is surprising, seeing that her art seems peculiarly adapted to the recording room. She is vivid and brilliant, her voice is (naturally) trained in the finest tradition, and her diction is so remarkable that I am ready to bet we should hear every word in whatever language she sings. Added to these obvious advantages, she would be able to give us any of the *Lieder* for which we are longing, and which are at present only doled out to us in tantalising scraps.

Of the songs she sang at her last concert, the most effective from the recording point of view, were *Die Forelle* (Schubert); *An den Sonnenschein* (Schumann), *Mädchenlied* (Brahms); *Fuyez l'amour* (l'abbé de l'Attaignant, 1750); *Le Jardin d'Amour* (arr. by F. Keel), these last two accompanied by the harpsichord; *Clair de Lune*, of both Debussy and Fauré; *Impression fausse* (Poldowski); and *The Bees' Song* (manuscript), by Frederick Keel, a charming song exquisitely sung.

We shall not be happy till we get Miss Henschel's voice and piano playing on our gramophones.